IRON MAIDEN

Hal Leonard Guitar

RECORDED VERSIONS

With Notes & Tab

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Iron Maiden is: (L to R) Dave Murray, Steve Harris, Bruce Dickinson, Nicko McBrain, Adrian Smith.

PAUL NATKIN

INTRODUCTION

In June 1977, when all around them were embracing punk and new wave pop, Iron Maiden struck out to mine the metal ores. Faced with indifferent club owners, deaf record executives and changing line-ups, bassist Steve Harris led Iron Maiden onward. As Harris told **Guitar For The Practicing Musician**, "The basic rules still apply. You've got to be dedicated and stick to your guns."

Spending $400 to make the legendary Soundhouse Tapes, Maiden got their first taste of success when deejay Neal Kay put the song *Prowler* at number one, as compiled by requests! Maiden was off and running.

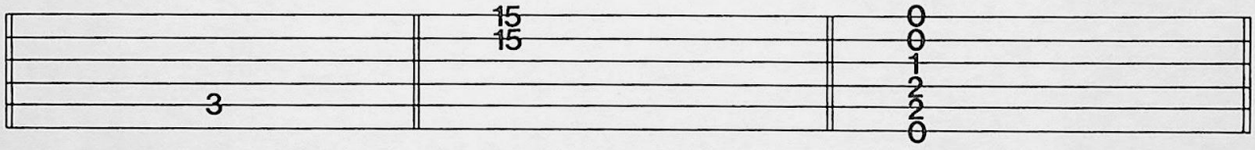
But it wasn't the strength of the Soundhouse Tapes that got them major label attention. It was the ever growing size of their following. In the winter of '79 Maiden, having gone through a number of guitarists (Dave Murray was the only constant) and at least one drummer, signed with EMI Capitol Records. Finally on April 14, 1980 IRON MAIDEN was released while the group opened for Judas Priest in England and Kiss in Europe. It was toward the end of that year, when the band and producer Martin Birch got together to start a heavy metal dynasty on vinyl.

On through *KILLERS, THE NUMBER OF THE BEAST* and *PIECE OF MIND*, "Martin was able to get the best performance out of us without our even realizing it," says Harris. It is to this explosion of rock energy and its precision of execution captured on record, that this book is dedicated to sharing.

IRON MAIDEN

TABLATURE EXPLANATION

Tablature A six line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



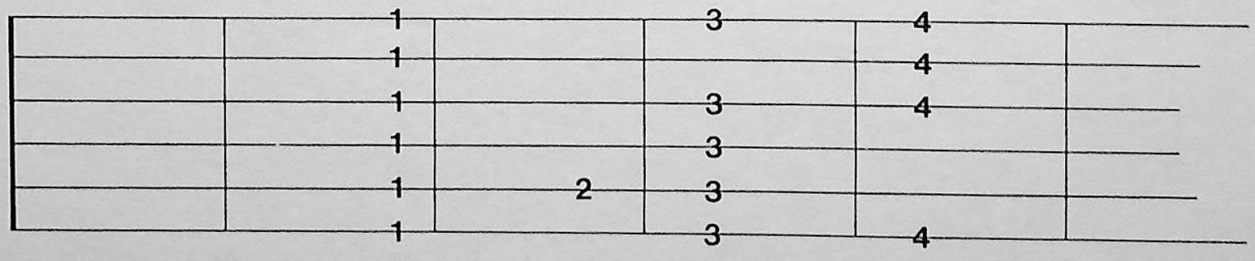
5th string, 3rd fret

1st string, 15th fret
2nd string, 15th fret
played together

an open E chord

Position Position markings are given in Roman numerals above each excerpt. Remember that the position simply means the fret that your 1st finger plays on. For example, *II* pos. means that your 1st finger plays all the notes on the 2nd fret, the 2nd finger plays the notes on the 3rd fret, the 3rd finger on the 4th fret, etc. One fret for each finger.

Before attempting these solos, make sure that you know the blues scale, the scale which is the basis of almost all rock solos. Here it is in diagram form:



The blues scale can be played at any fret; the position marker will tell you which one is suitable for any given passage.

Extended position The ordinary fingering position on guitar is one finger to a fret. Thus, the left hand covers four frets. An extended position means that either the 1st finger or the 4th finger is stretched out of position to reach a certain note.

Bends As every rock player knows, the pitch of a note can be raised by pulling (or pushing) a string across the fingerboard, increasing its tension. In both the traditional and tablature notation, the note that is *fingered* is the one indicated. An arrow above the note tells you how far to bend it: the word "½" for a half step higher, the word "full" for a whole step higher. If the arrow is vertical, have the string pushed over before you strike the note. If the arrow is curved, strike the written note first, then push it higher as indicated.

Shake The symbol for a shake (or exaggerated vibrato) is ~~~. It is performed by rapidly pulling and pushing the string across the fingerboard, alternately increasing and decreasing its tension.

Slide A slide up to a note looks like /. Start a few frets below the note; strike the string and arrive at the written note at the proper time.

A slide away from a note can either go up ⌣ or down ⌢. In both cases gradually release the finger pressure on the string so it fades away indefinitely.

Pull Off (p.o.) Strike any note played with the 2nd, 3rd, or 4th finger and without picking again, pull off the finger sharply so that a lower note sounds.

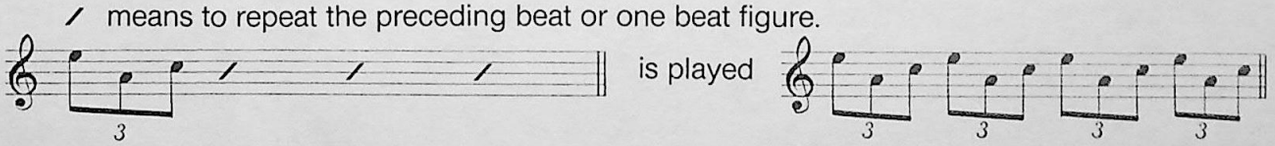
Hammer On (h.o.) Strike any note played with the 1st, 2nd, or 3rd finger and (without picking again) hammer another finger down sharply so that a higher note sounds.

Bar A full bar is used only for rhythm chords. Partial bars are sometimes used in solo playing. They are indicated as follows: 1/3 bar covers two strings, 1/2 bar covers three strings, 2/3 bar covers four strings.

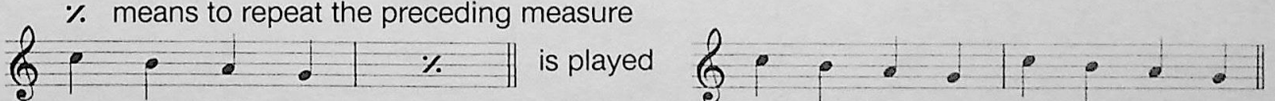
Holding A Chord Position The symbol ⌒ (borrowed from keyboards) means to hold a given chord while playing a single note figure.

Abbreviations

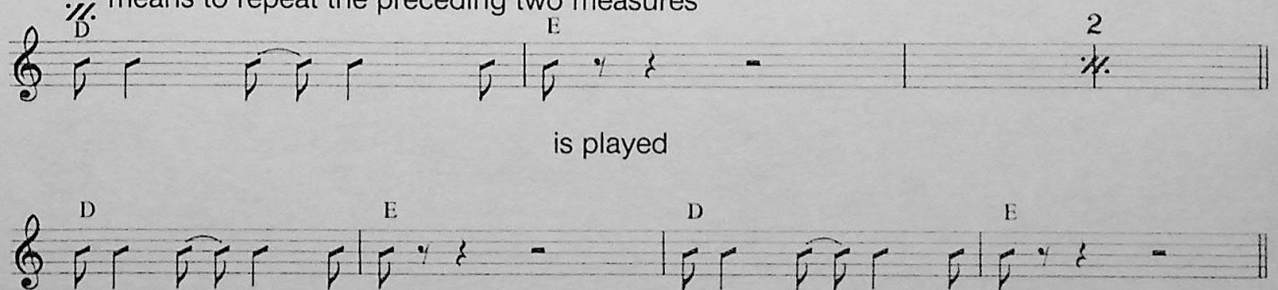
/ means to repeat the preceding beat or one beat figure.



𝄎 means to repeat the preceding measure

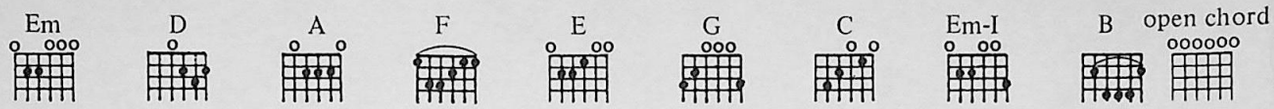


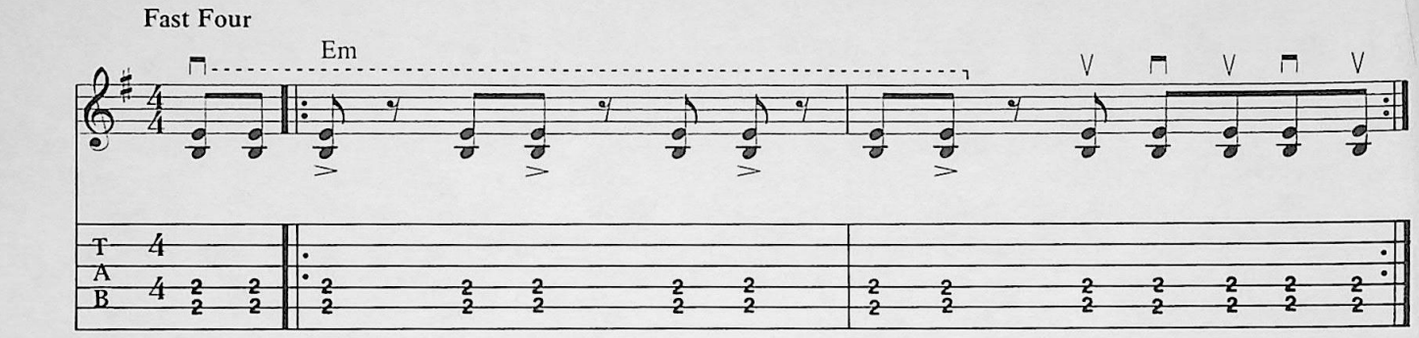
2 𝄎 means to repeat the preceding two measures

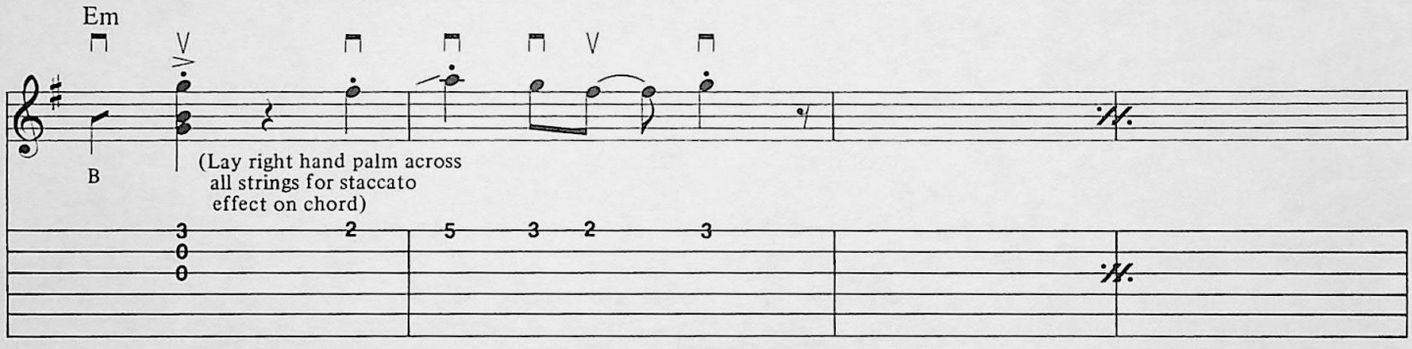


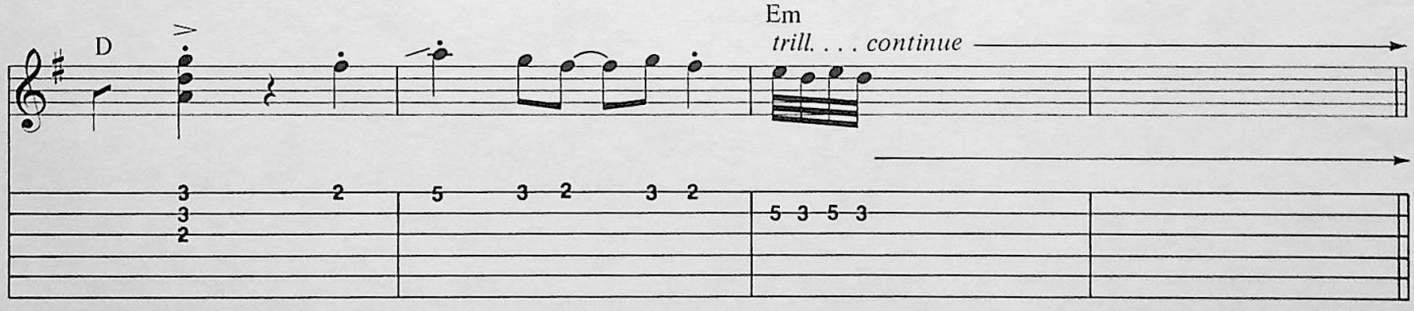
PROWLER

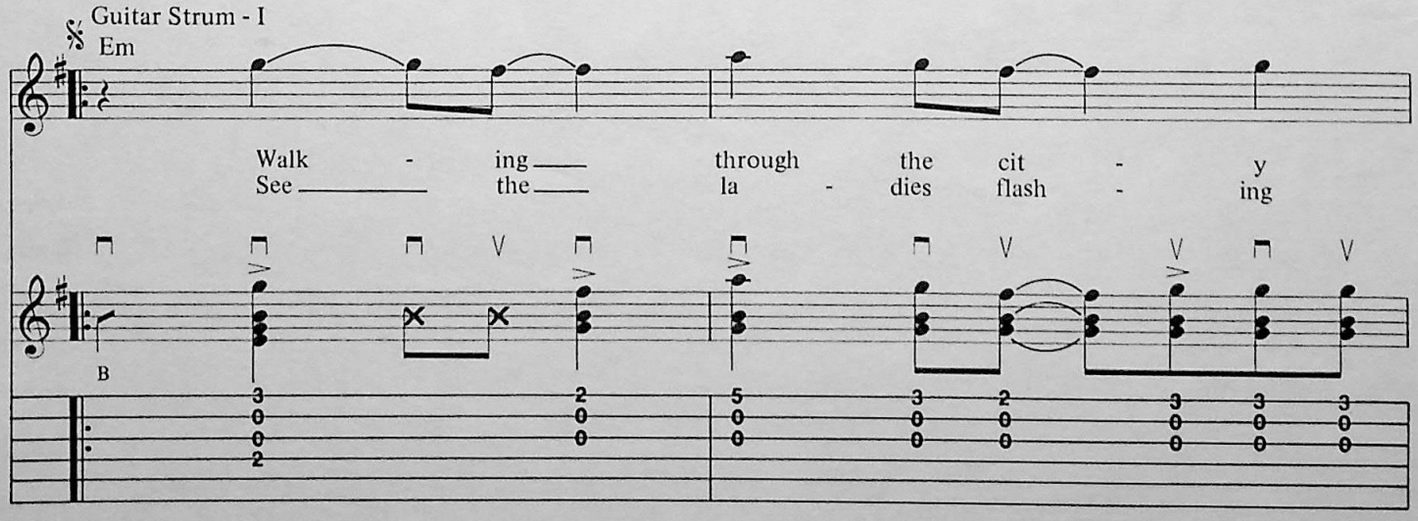
Words and Music by
Steve Harris











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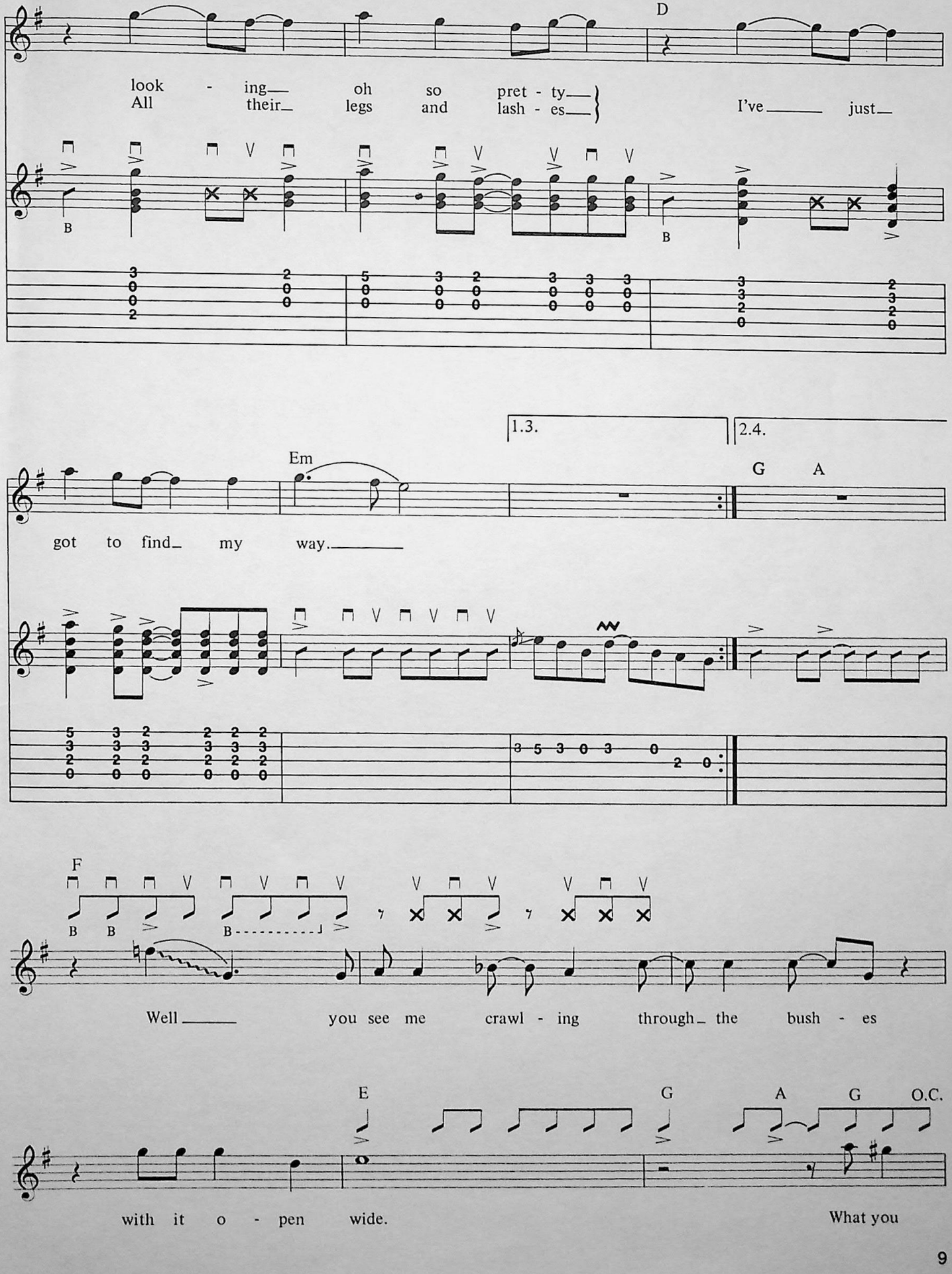
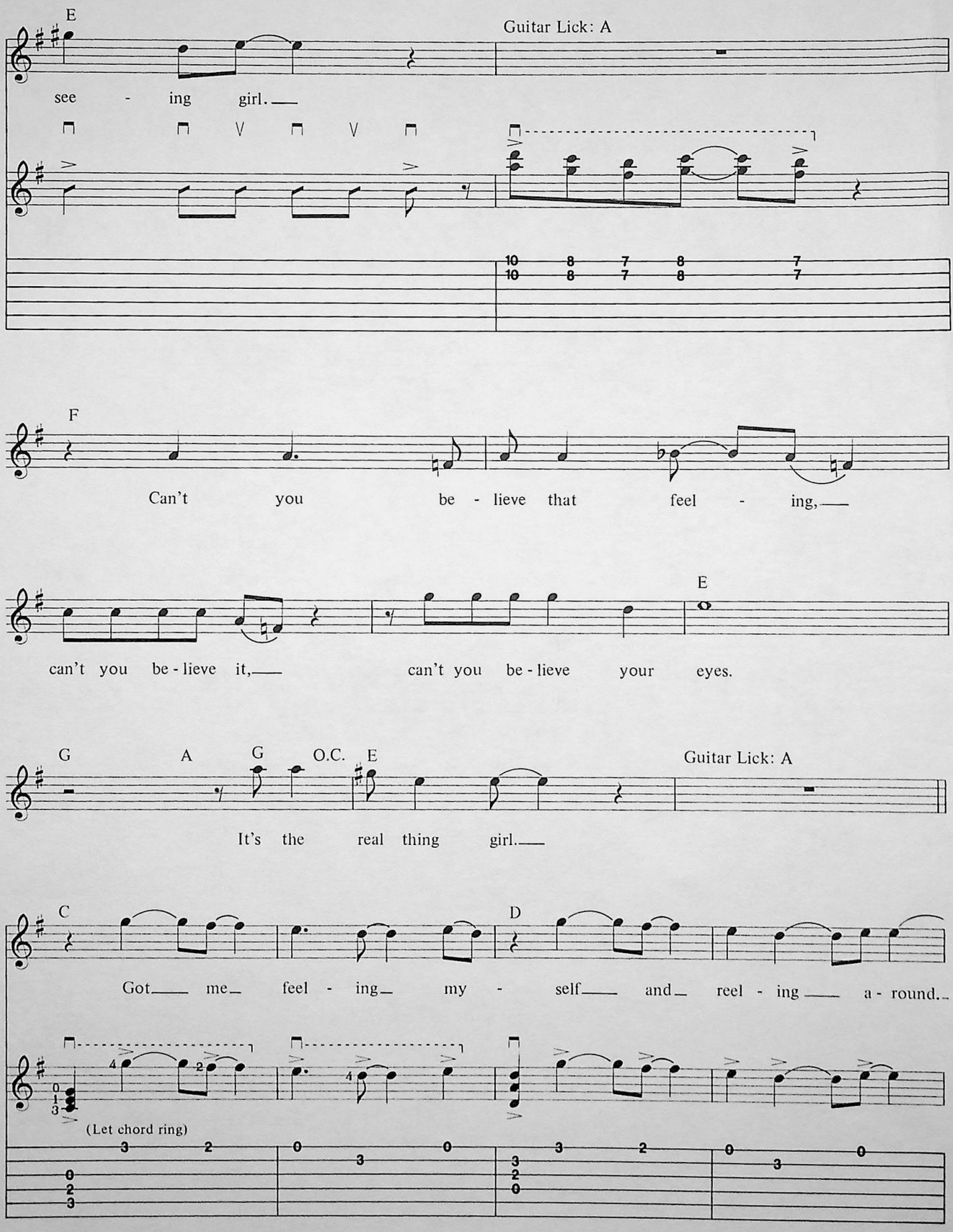
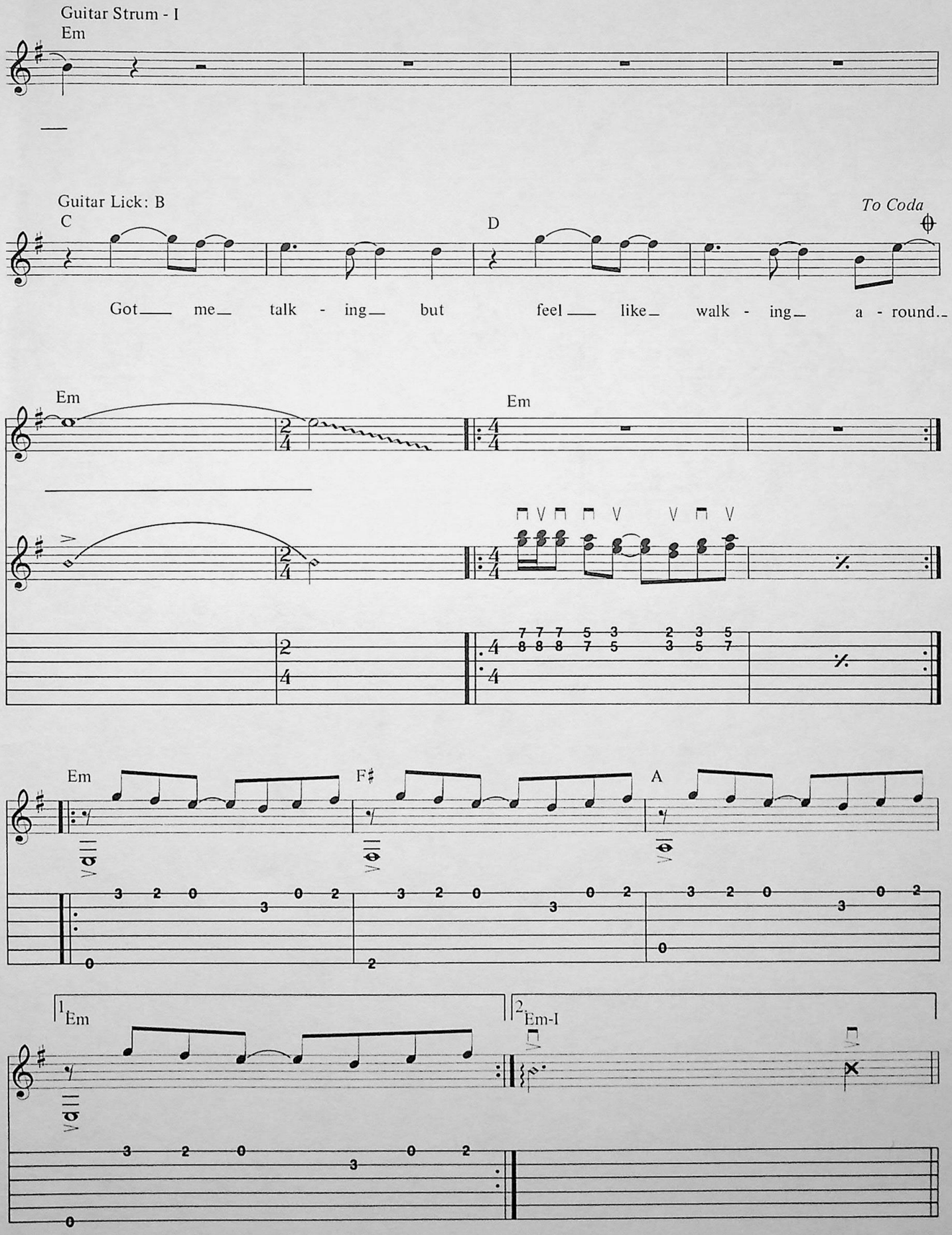
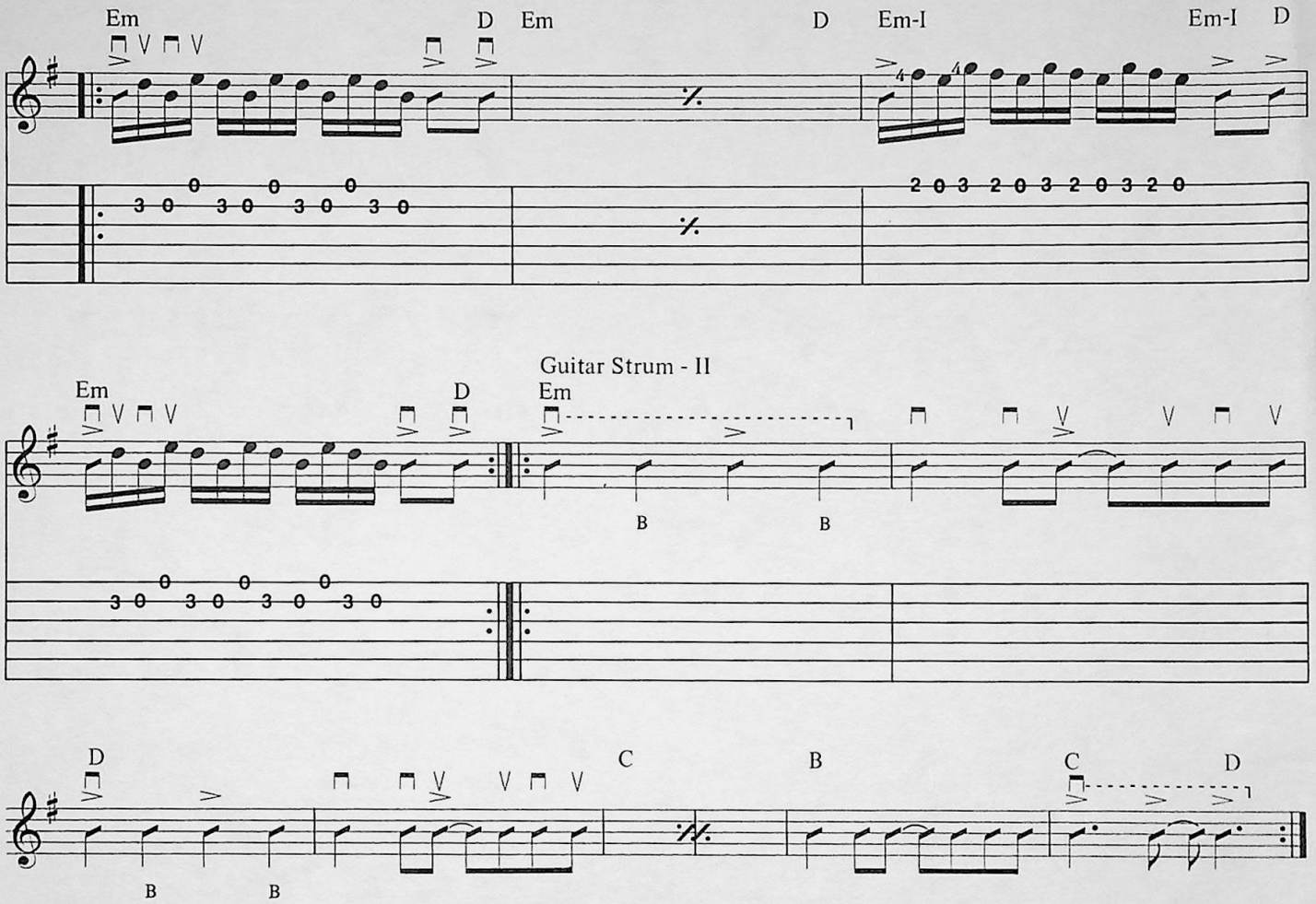

D
look - ing oh so pret - ty
All their legs and lash - es
I've just
1.3.
2.4.
Em
G A
got to find my way.
F
Well you see me crawl - ing through the bush - es
E
G
A
G
O.C.
with it o - pen wide.
What you

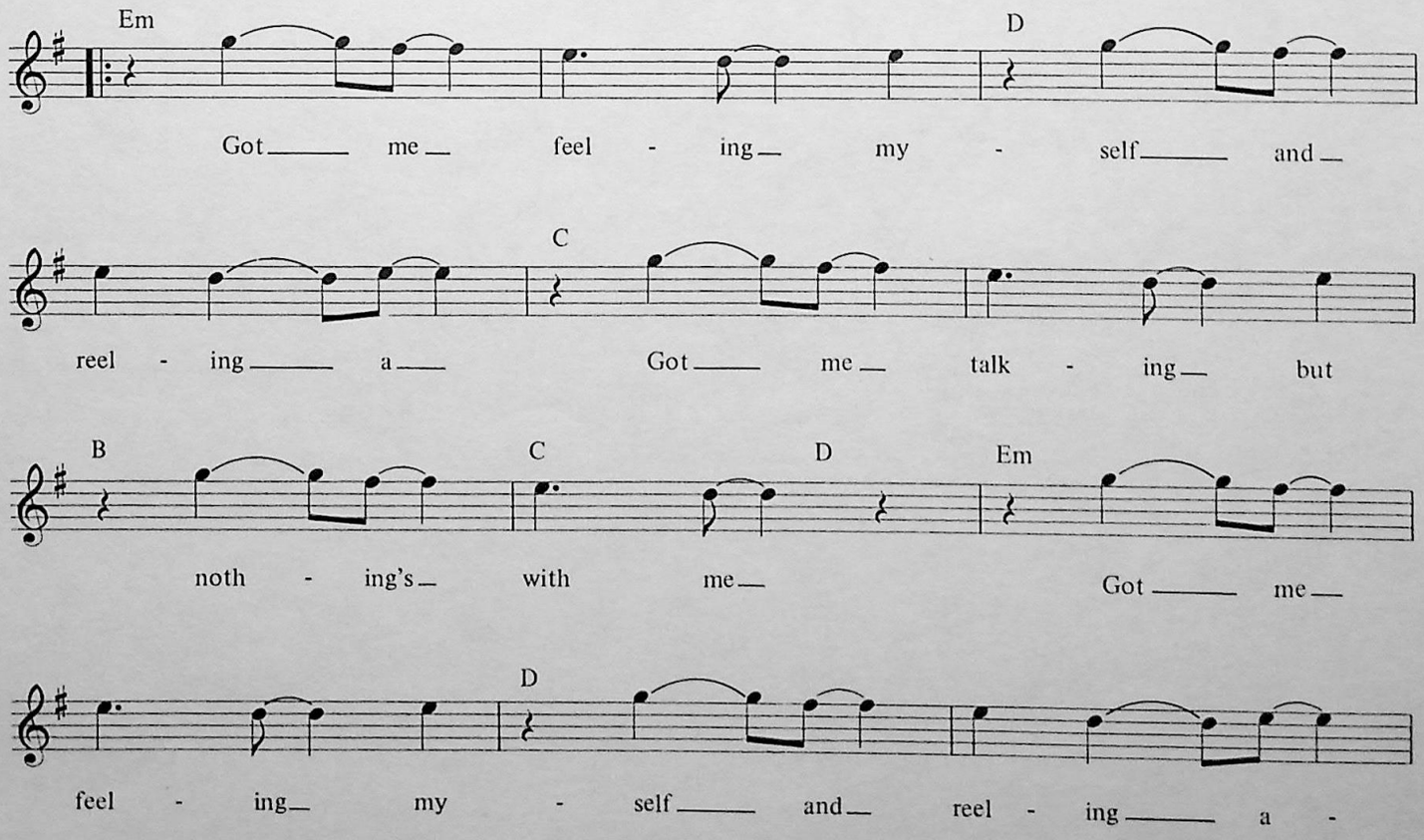

E
Guitar Lick: A
see - ing girl.
F
Can't you be - lieve that feel - ing,
E
can't you be - lieve it, can't you be - lieve your eyes.
G A G O.C. E
Guitar Lick: A
It's the real thing girl.
C
D
Got me feel - ing my - self and reel - ing a - round.
(Let chord ring)

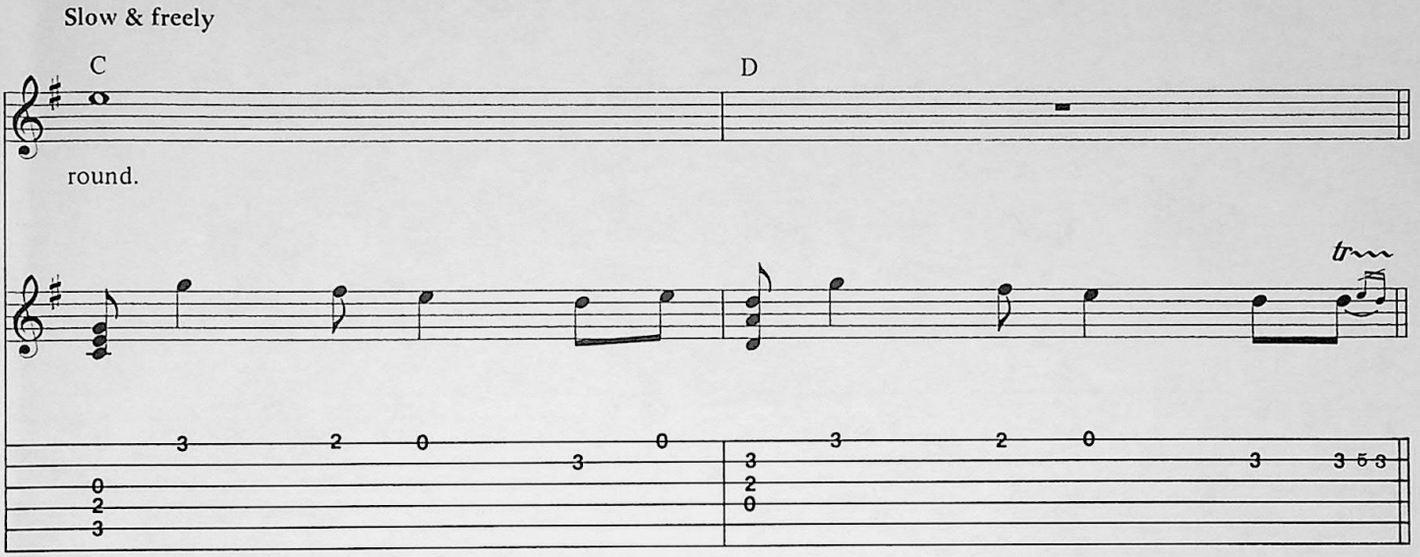

Guitar Strum - I
Em
Guitar Lick: B
C
D
To Coda
Got me talk - ing but feel like walk - ing a - round.
Em
Em
Em
F♯
A
1 Em
2 Em-I

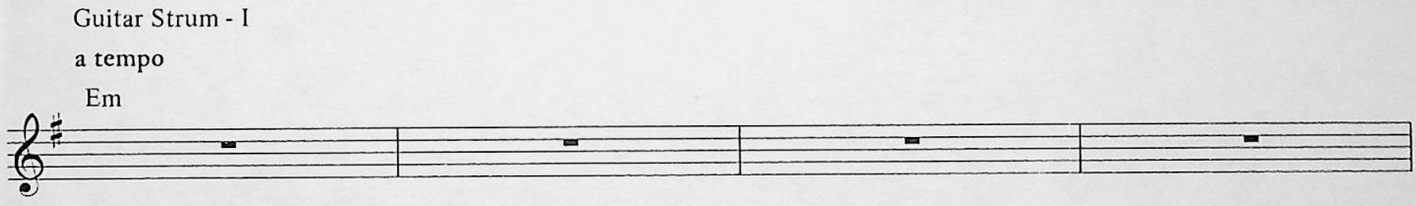

Em
D
Em
D
Em-I
Em-I
D

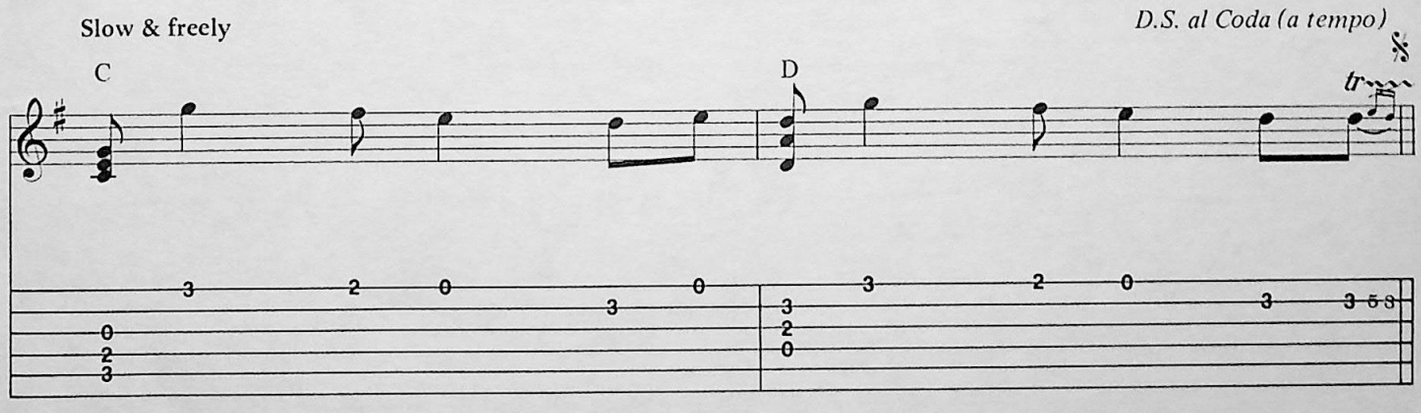
Guitar Strum - II
Em
Em
D

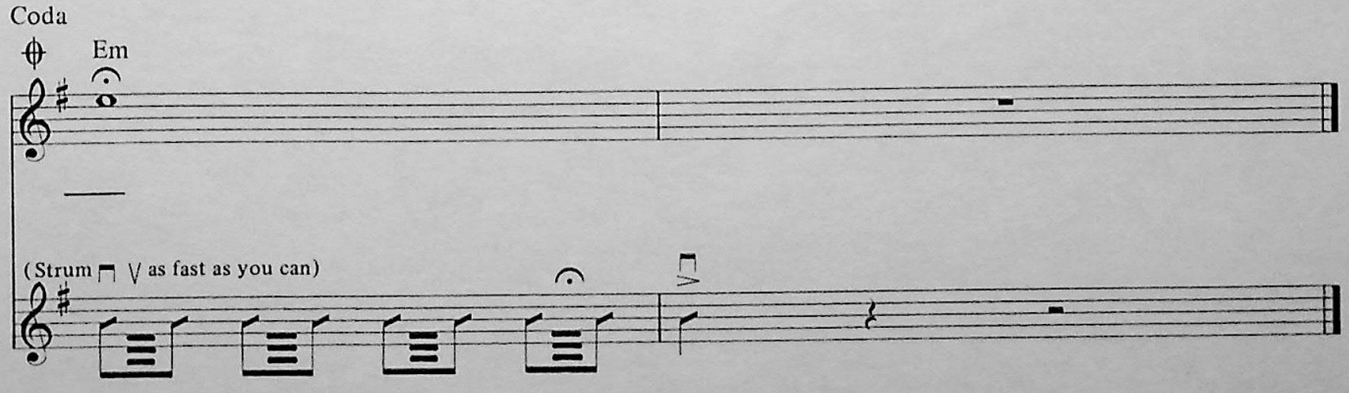
D
C
B
C
D


Em
D
Got me feel - ing my - self and
C
reel - ing a Got me talk - ing but
B
C
D
Em
noth - ing's with me Got me
D
feel - ing my - self and reel - ing a -


Slow & freely
C
D
round.
tr

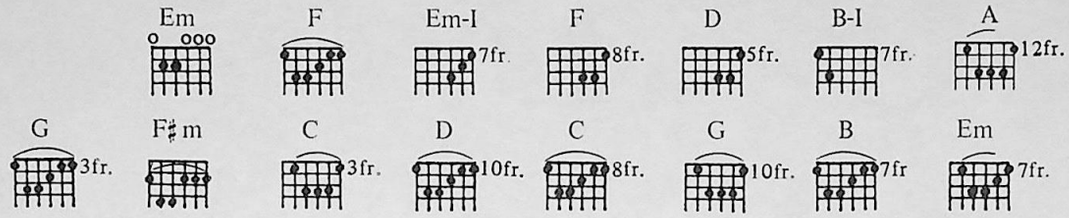

Guitar Strum - I
a tempo
Em


Slow & freely
D.S. al Coda (a tempo)
C
D
tr

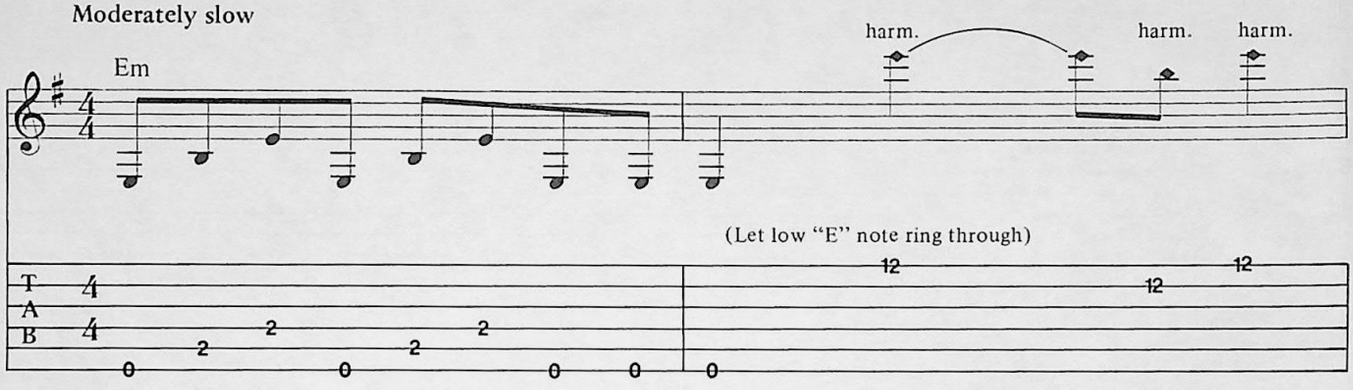

Coda
Em
(Strum ⊓ ⋁ as fast as you can)

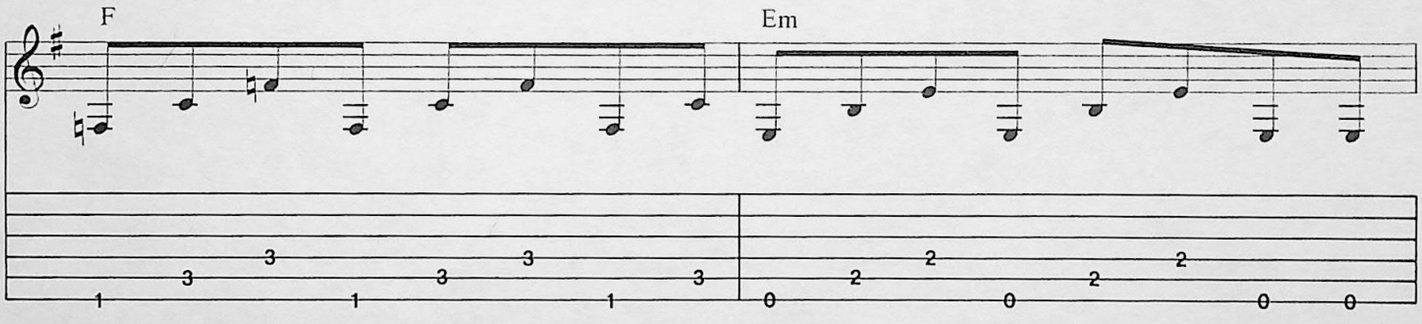
REMEMBER TOMORROW

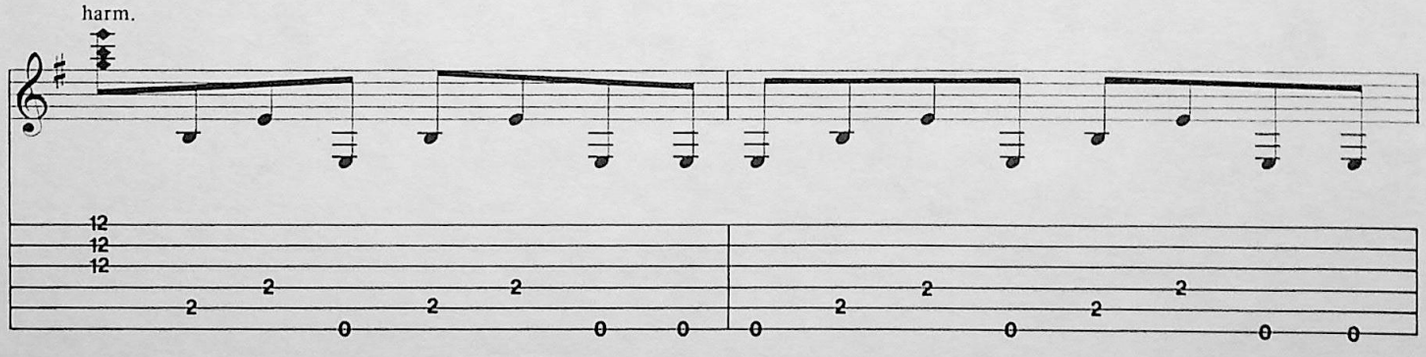
Words and Music by
Steve Harris and Paul Di'anno

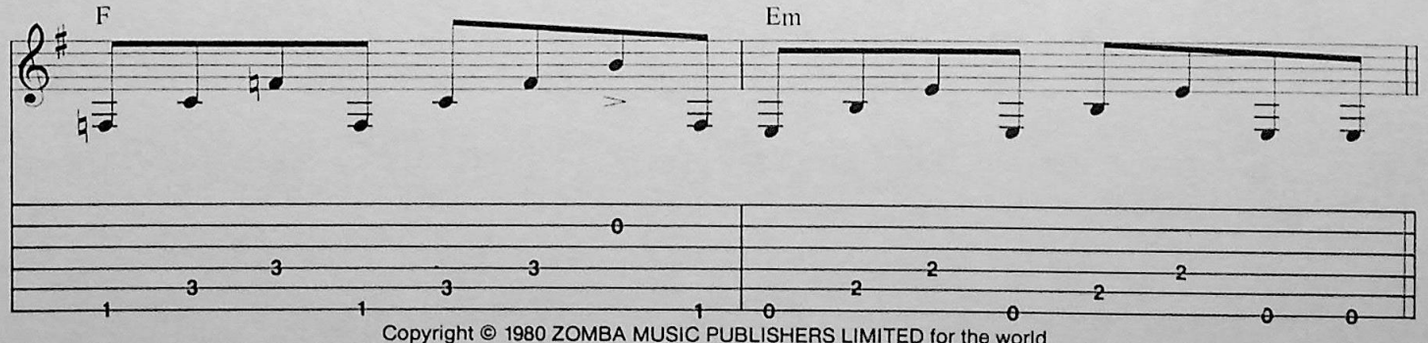


Moderately slow









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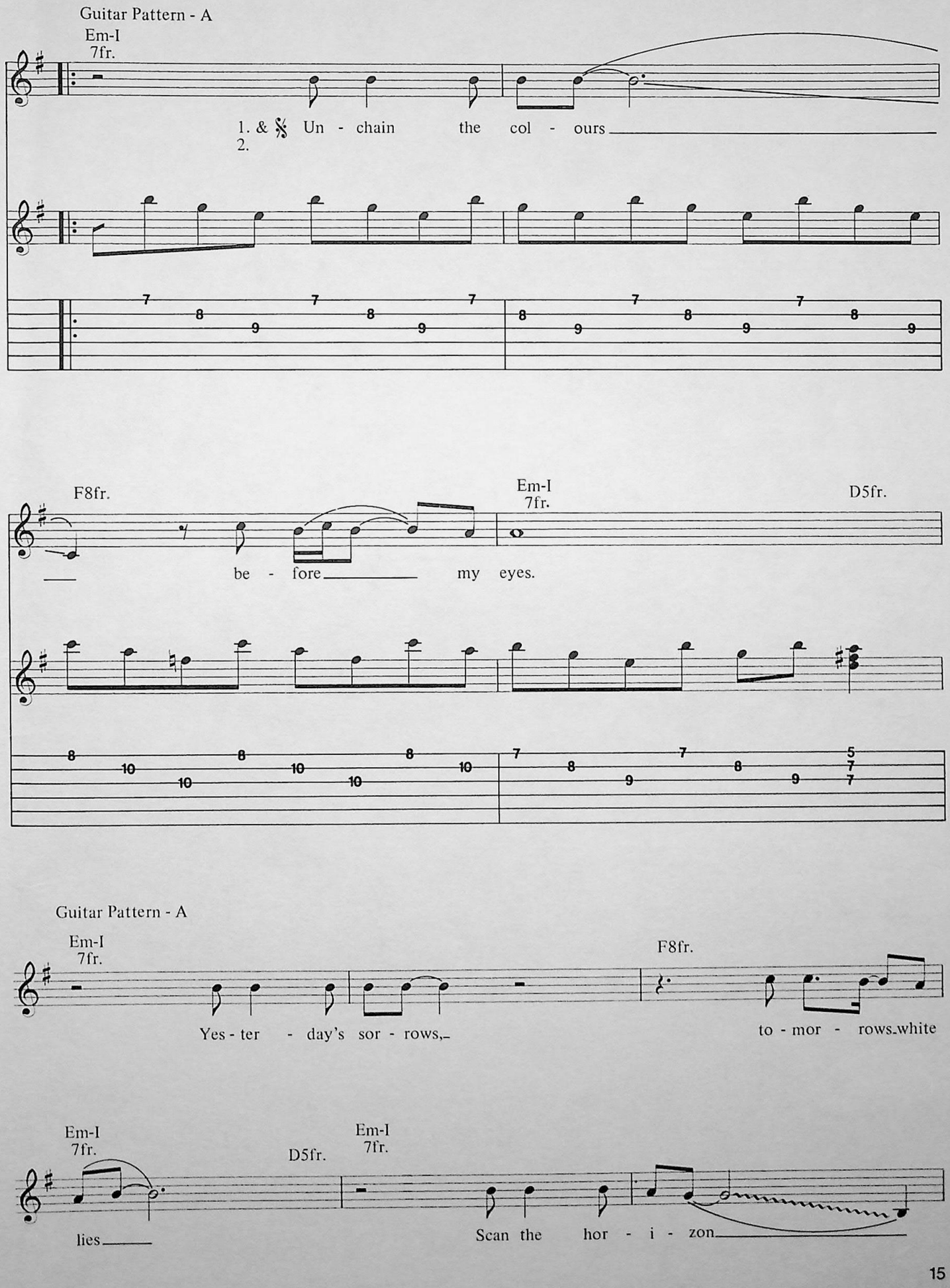
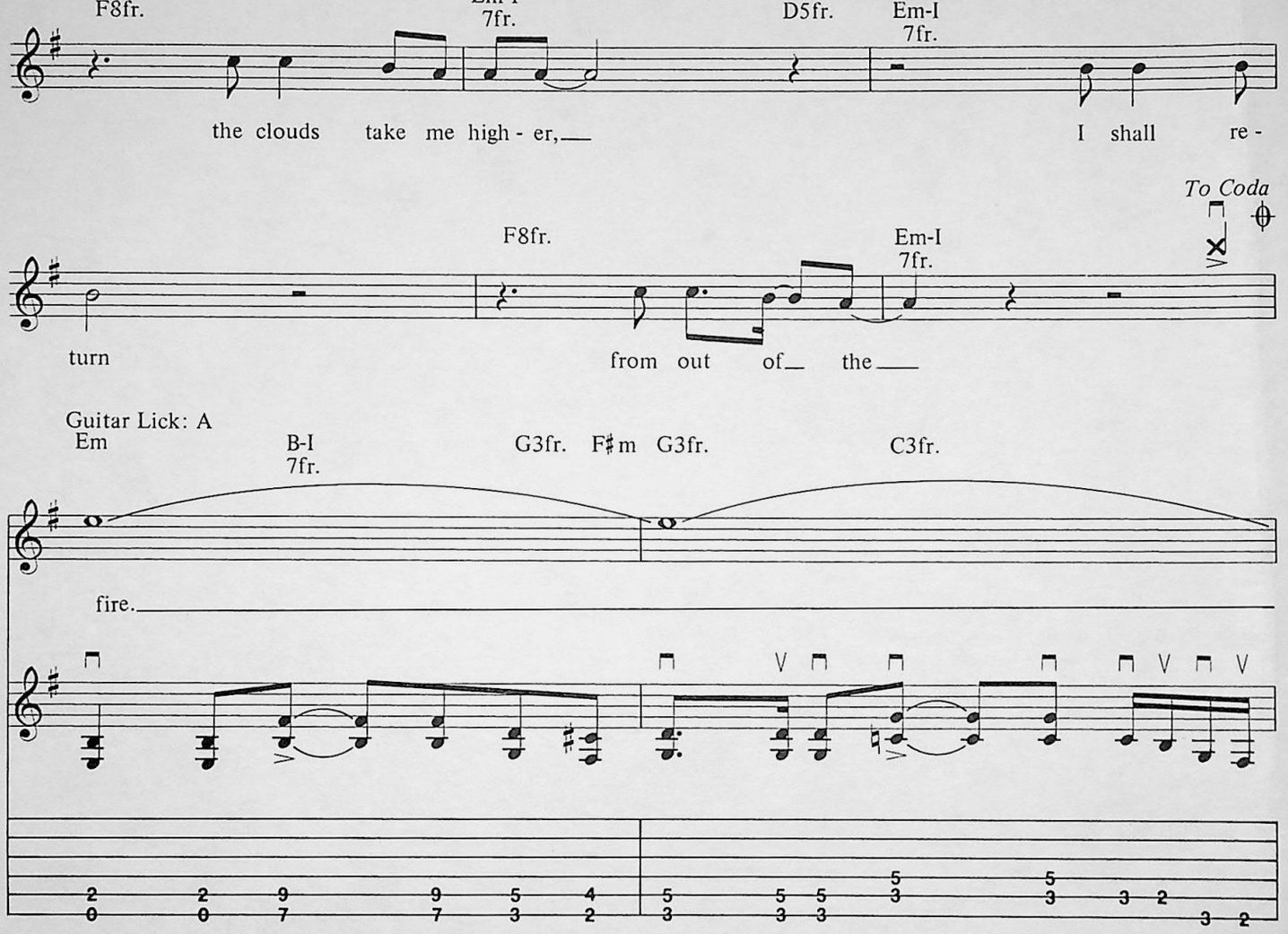
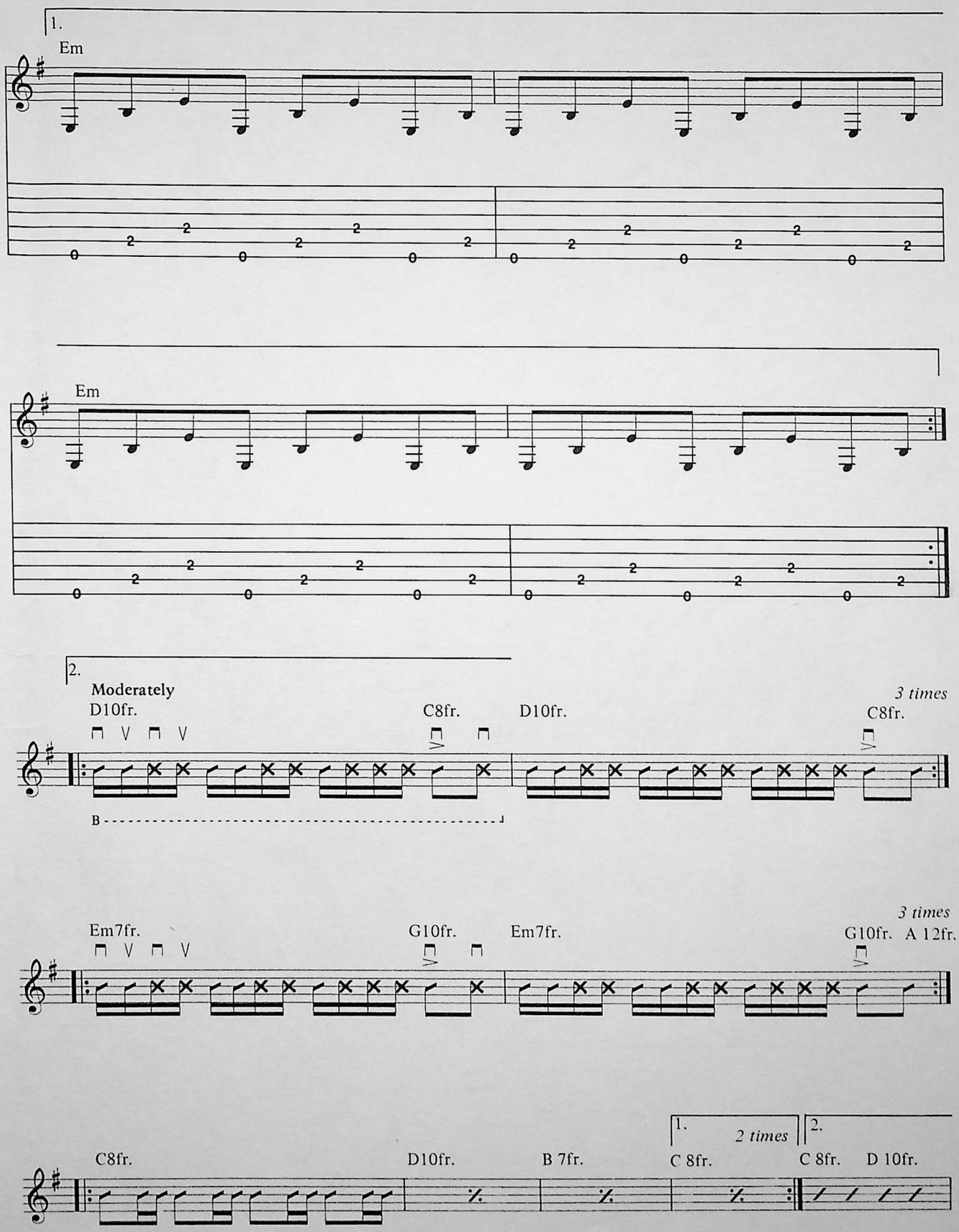
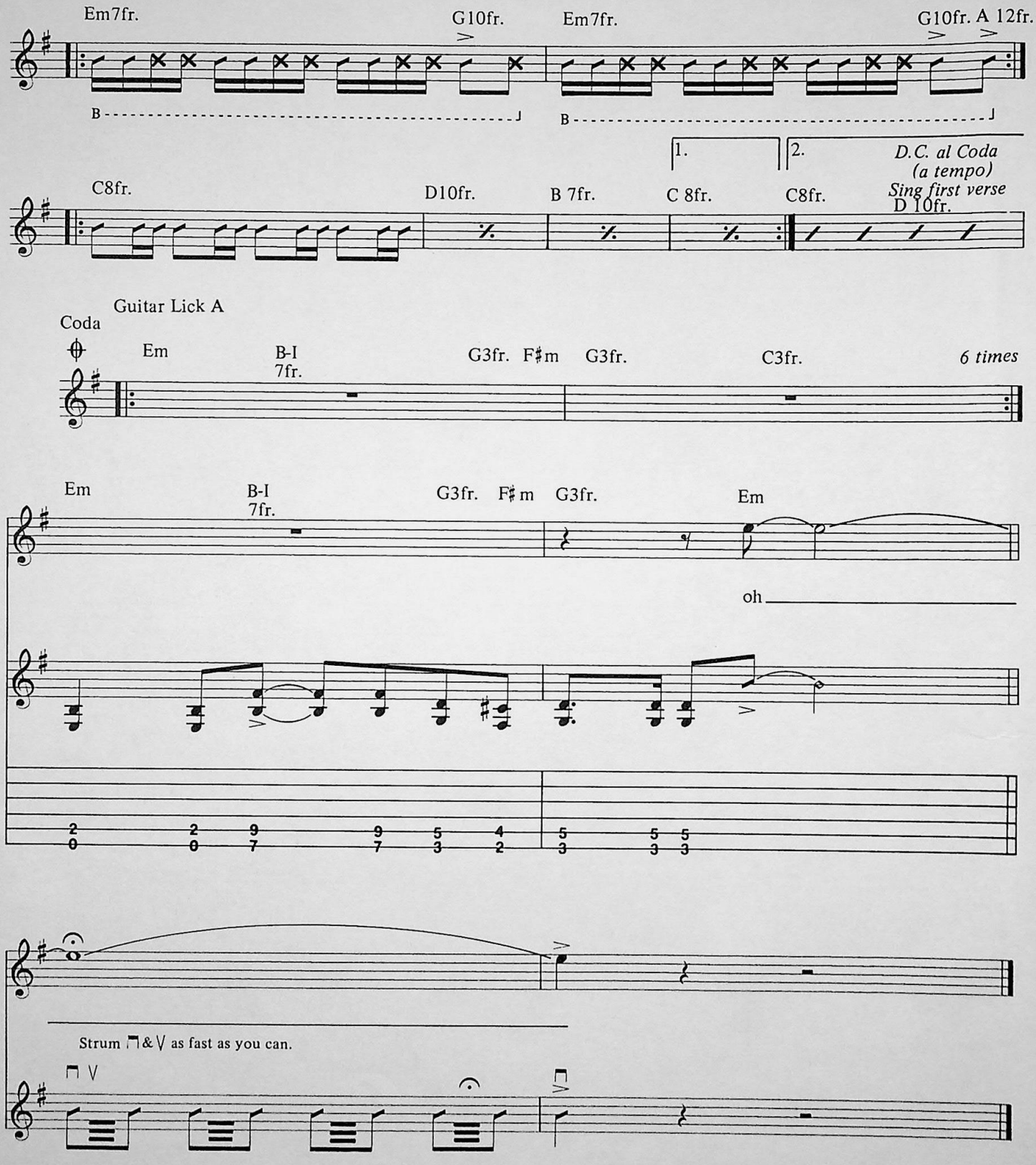

Guitar Pattern - A
Em-I
7fr.
1. & 2.
Un - chain the col - ours
F8fr.
Em-I
7fr.
D5fr.
be - fore my eyes.
Guitar Pattern - A
Em-I
7fr.
F8fr.
Yes - ter - day's sor - rows,
to - mor - rows white
Em-I
7fr.
D5fr.
Em-I
7fr.
lies
Scan the hor - i - zon


F8fr.
Em-I
7fr.
D5fr.
Em-I
7fr.
the clouds take me high - er,
I shall re -
To Coda
F8fr.
Em-I
7fr.
turn
from out of the
Guitar Lick: A
Em
B-I
7fr.
G3fr. F♯m G3fr.
C3fr.
fire.
Em
B-I
7fr.
G3fr. F♯m G3fr.
C3fr.
Em
B-I
7fr.
G3fr. F♯m G3fr.
C3fr.
Em
B-I
7fr.
G3fr. F♯m G3fr.
C3fr.


1.
Em
Em
2.
Moderately
D10fr.
C8fr.
D10fr.
3 times
C8fr.
B
Em7fr.
G10fr.
Em7fr.
3 times
G10fr.
A 12fr.
C8fr.
D10fr.
B 7fr.
1.
2 times
C 8fr.
2.
C 8fr.
D 10fr.

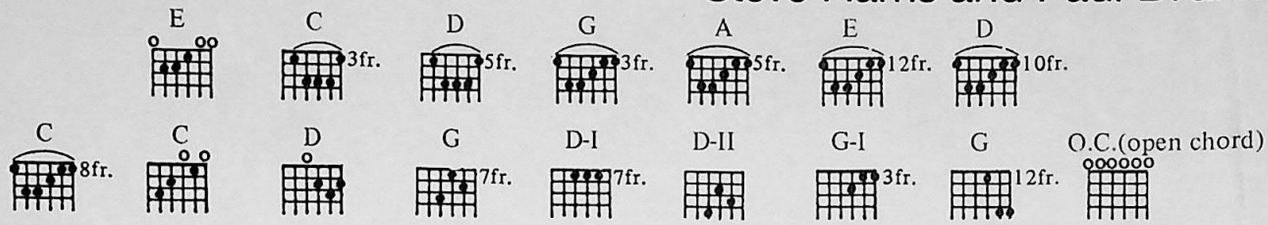


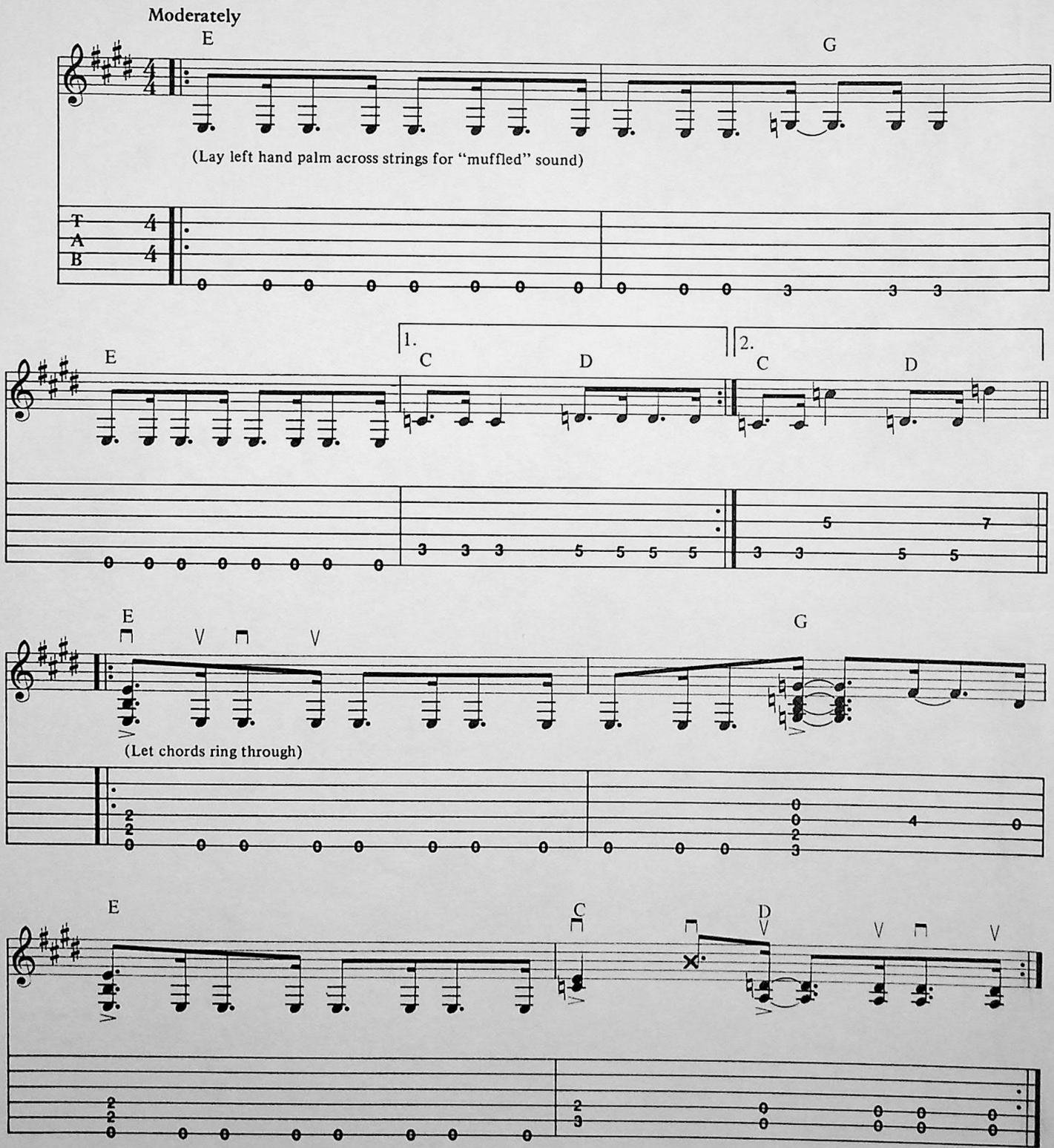
2. Tears for rememberance
and tears for joy,
Tears for somebody
and this lonely boy,
Out in the madness
the all seeing eye,
Flickers above us
to light up the sky.

ROBERT ELLIS

RUNNING FREE

Words and Music by
Steve Harris and Paul Di'anno





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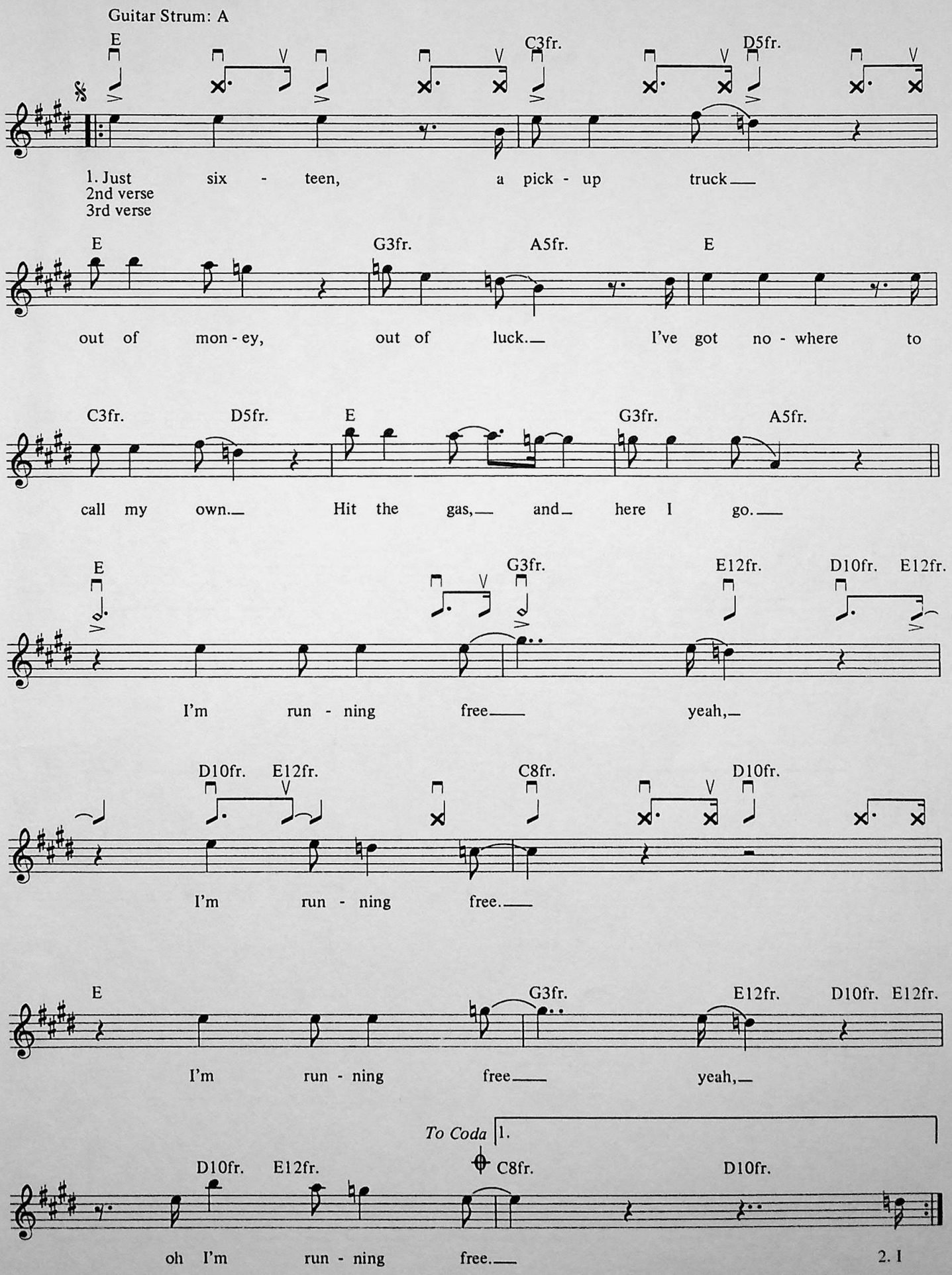
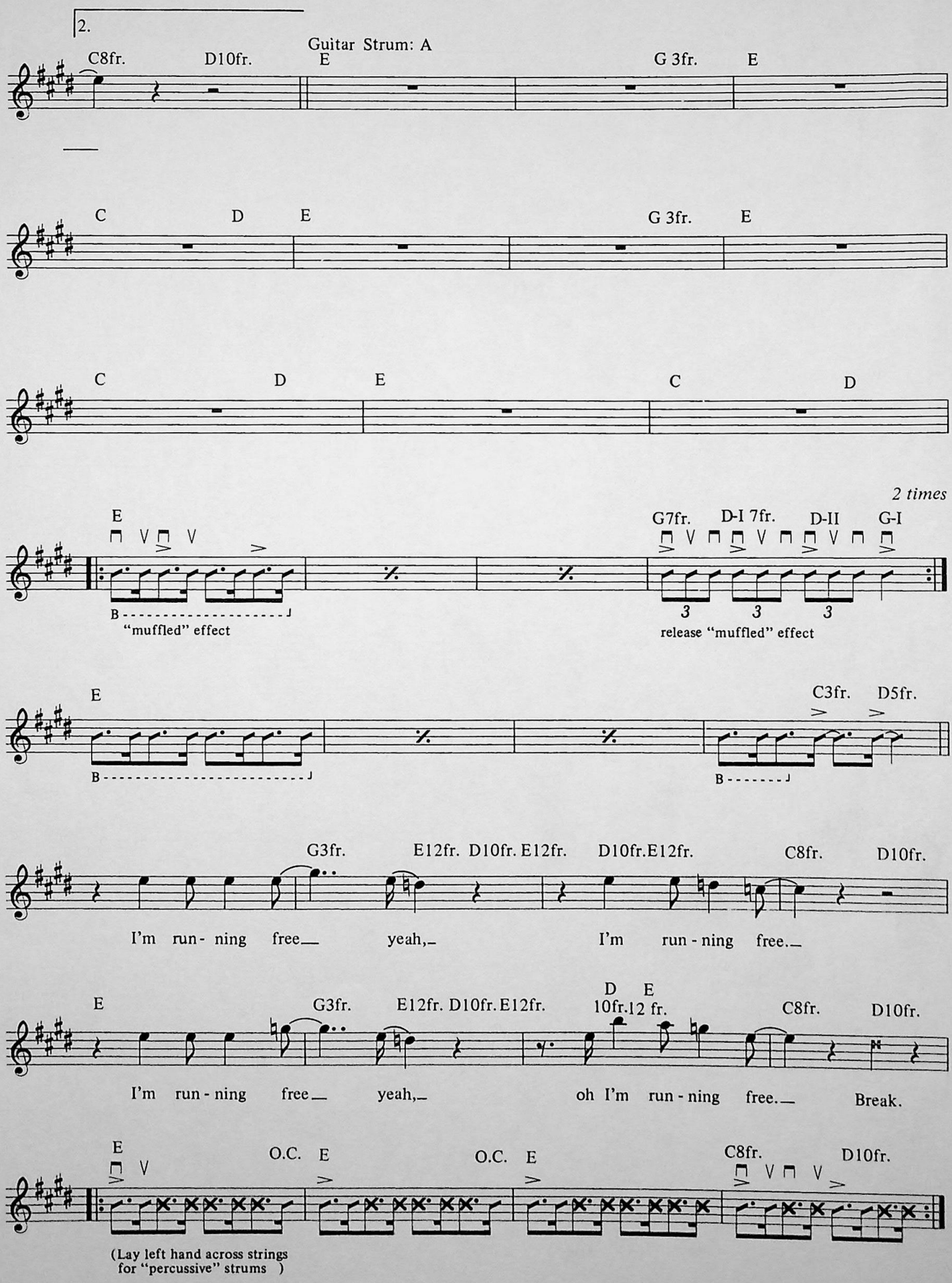
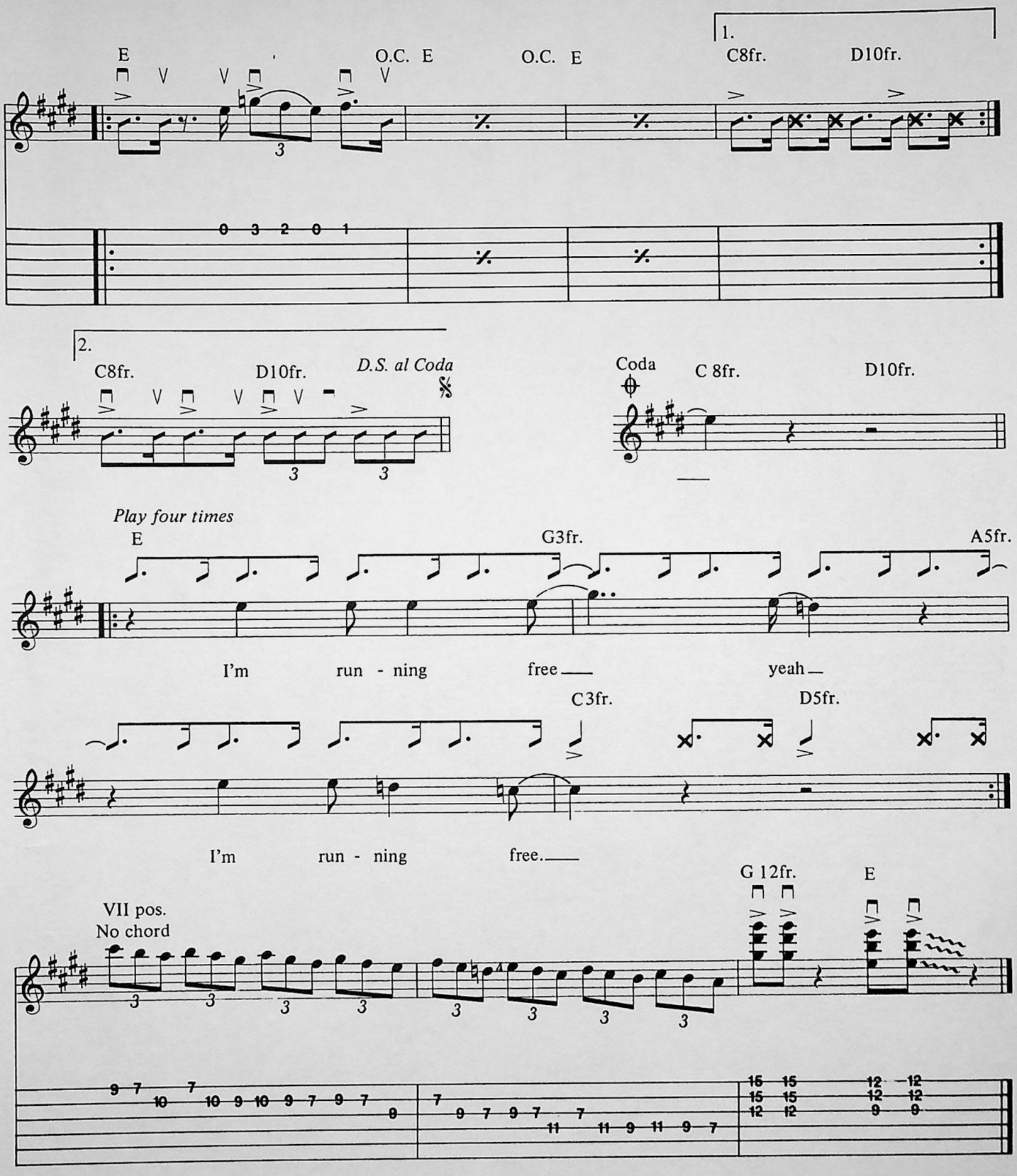

Guitar Strum: A
E
C3fr.
D5fr.
1. Just six - teen, a pick - up truck
2nd verse
3rd verse
E
G3fr.
A5fr.
E
out of mon - ey, out of luck. I've got no - where to
C3fr.
D5fr.
E
G3fr.
A5fr.
call my own. Hit the gas, and here I go.
E
G3fr.
E12fr.
D10fr.
E12fr.
I'm run - ning free yeah,
D10fr.
E12fr.
C8fr.
D10fr.
I'm run - ning free.
E
G3fr.
E12fr.
D10fr.
E12fr.
I'm run - ning free yeah,
To Coda
1.
D10fr.
E12fr.
C8fr.
D10fr.
oh I'm run - ning free.
2. I


2.
Guitar Strum: A
C8fr.
D10fr.
E
G 3fr.
E
C
D
E
G 3fr.
E
C
D
E
C
D
2 times
E
G7fr.
D-I 7fr.
D-II
G-I
"muffled" effect
release "muffled" effect
E
C3fr.
D5fr.
G3fr.
E12fr.
D10fr.
E12fr.
D10fr.
E12fr.
C8fr.
D10fr.
I'm run - ning free yeah, I'm run - ning free.
E
G3fr.
E12fr.
D10fr.
E12fr.
D
10fr.
E
12 fr.
C8fr.
D10fr.
I'm run - ning free yeah, oh I'm run - ning free. Break.
E
O.C.
E
O.C.
E
C8fr.
D10fr.
(Lay left hand across strings
for "percussive" strums)



2. I spend the night in any jail,
And listen to the sirens.
They ain't got a thing on me,
I'm runnin' wild I'm runnin' free

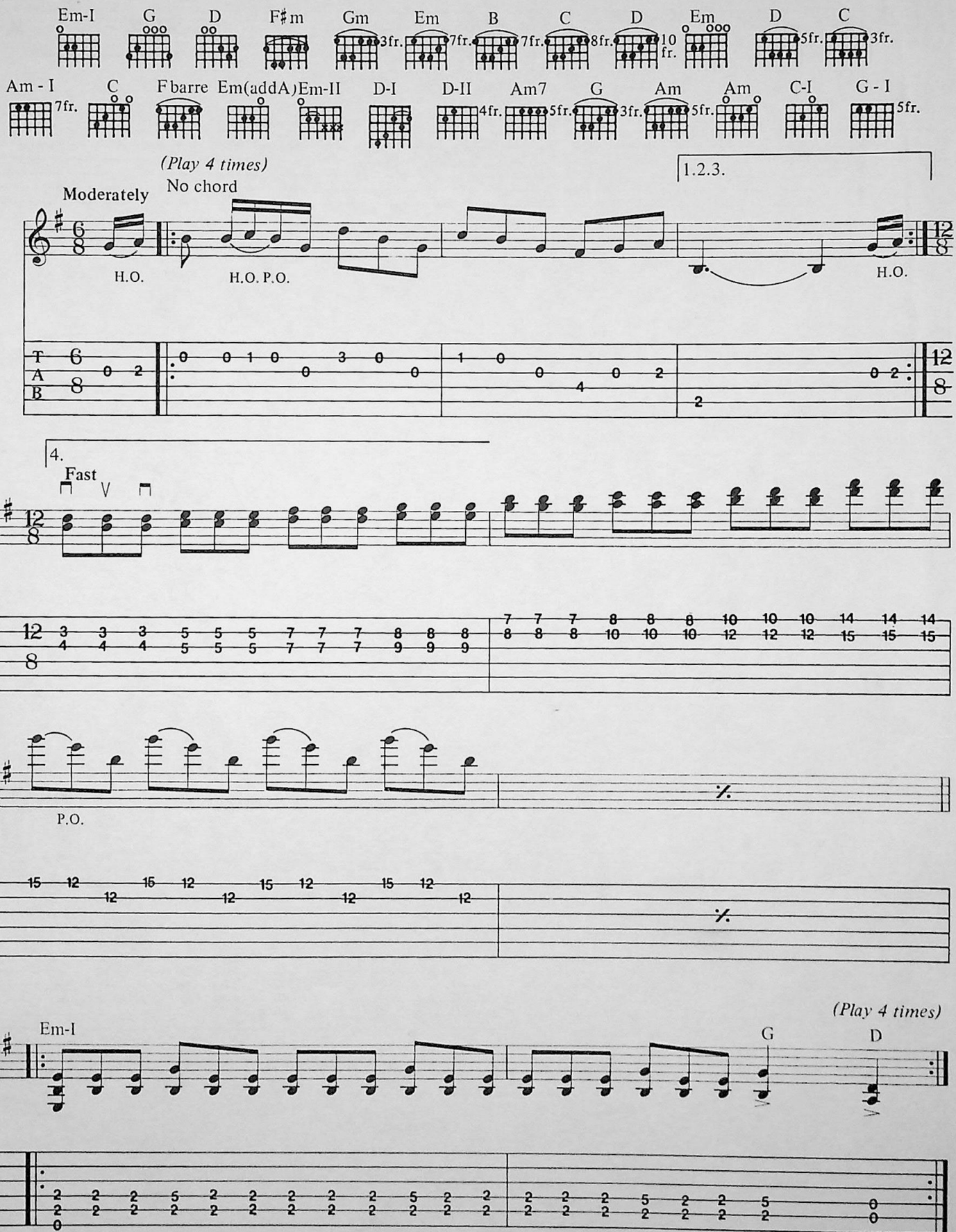
Chorus

3. Whose the lad who fathered the child,
Whiskey dancing, disco hop.
The other boys are after me,
But that's the way its got to be,

Chorus

PHANTOM OF THE OPERA

Words and Music by
Steve Harris



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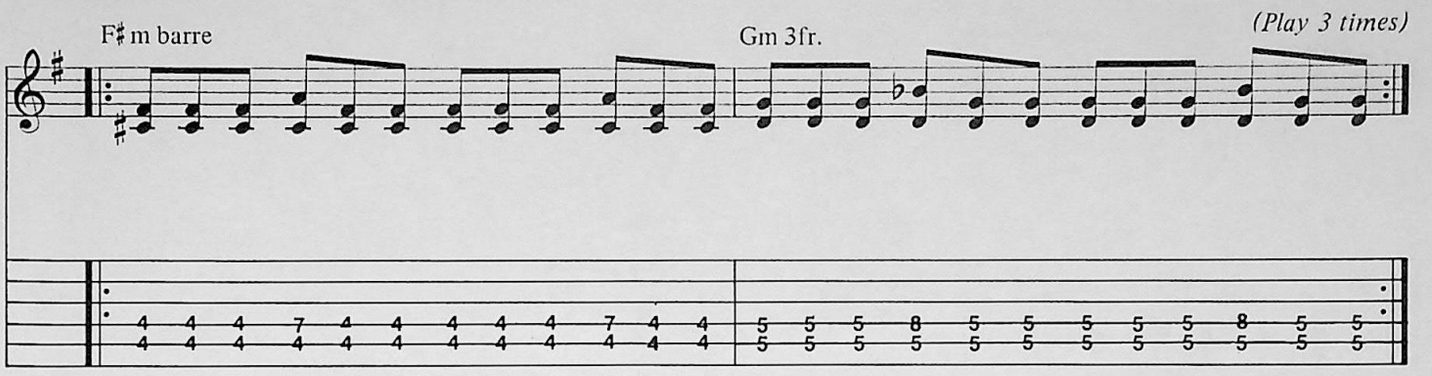
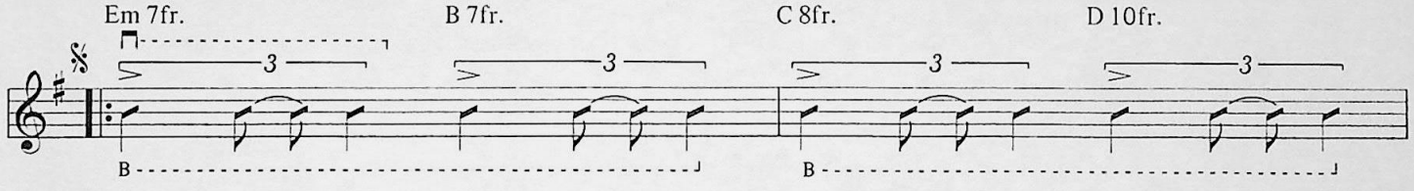
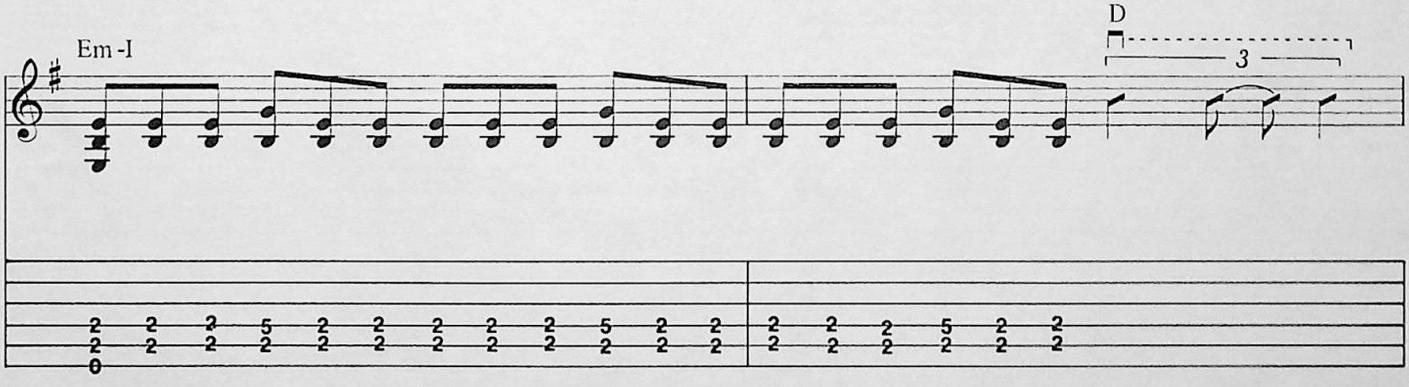
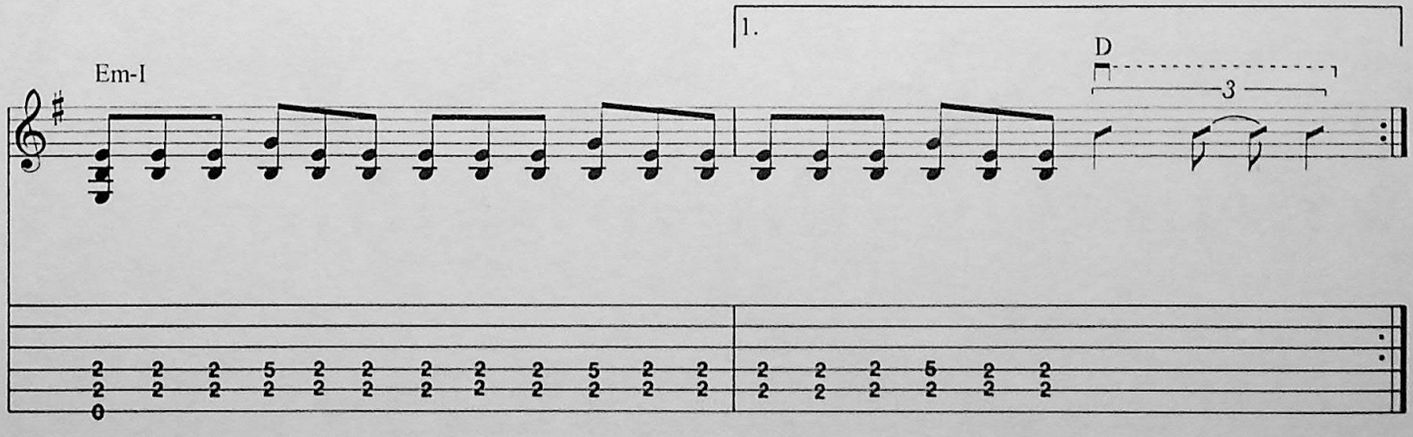
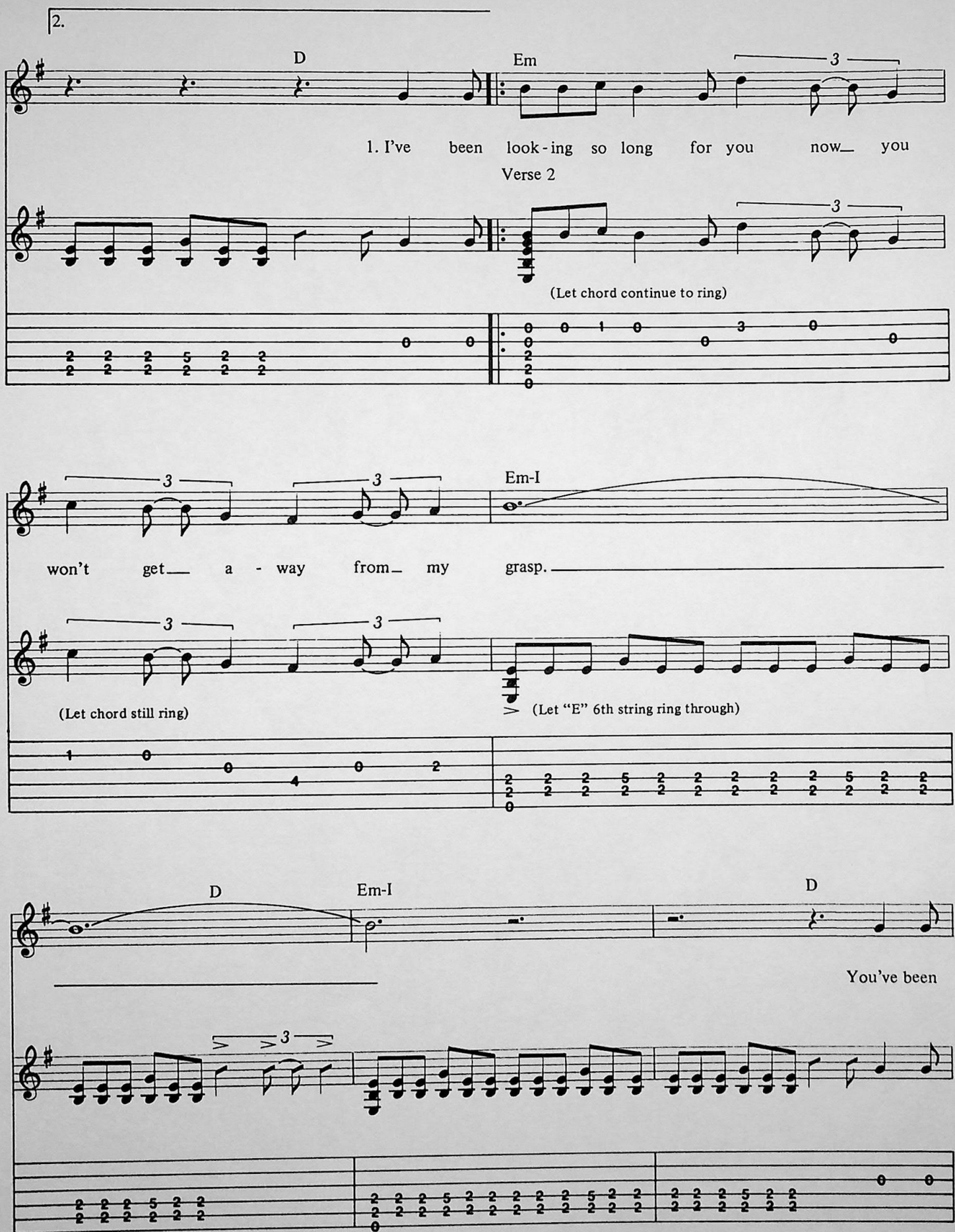
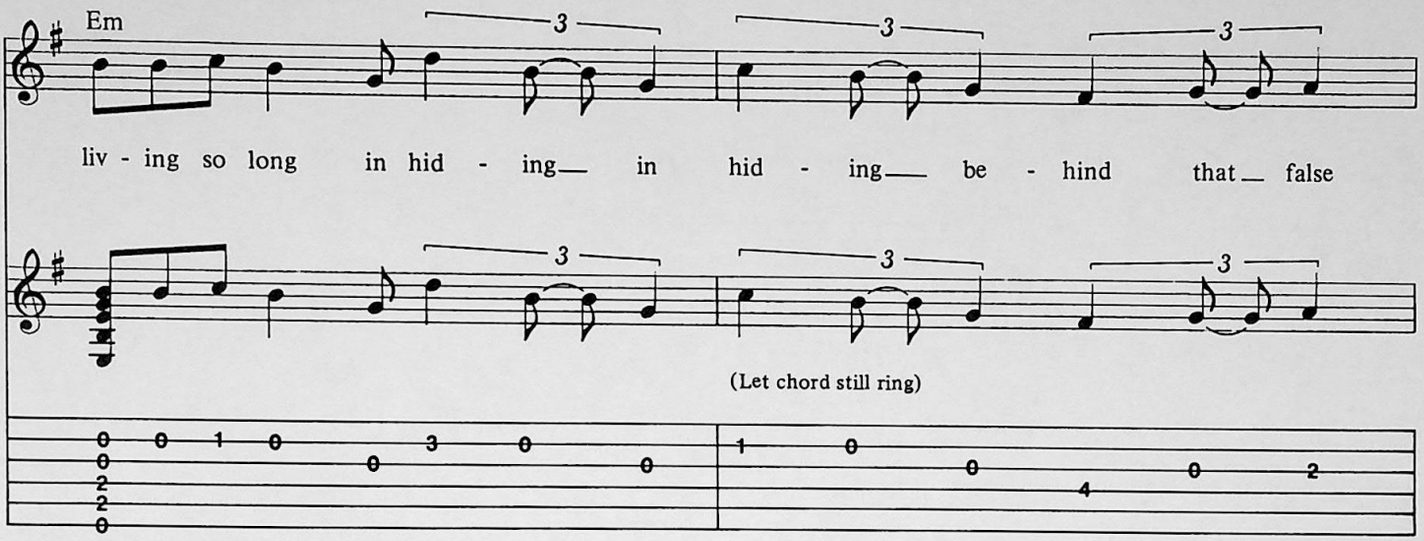

F♯m barre
Gm 3fr.
(Play 3 times)

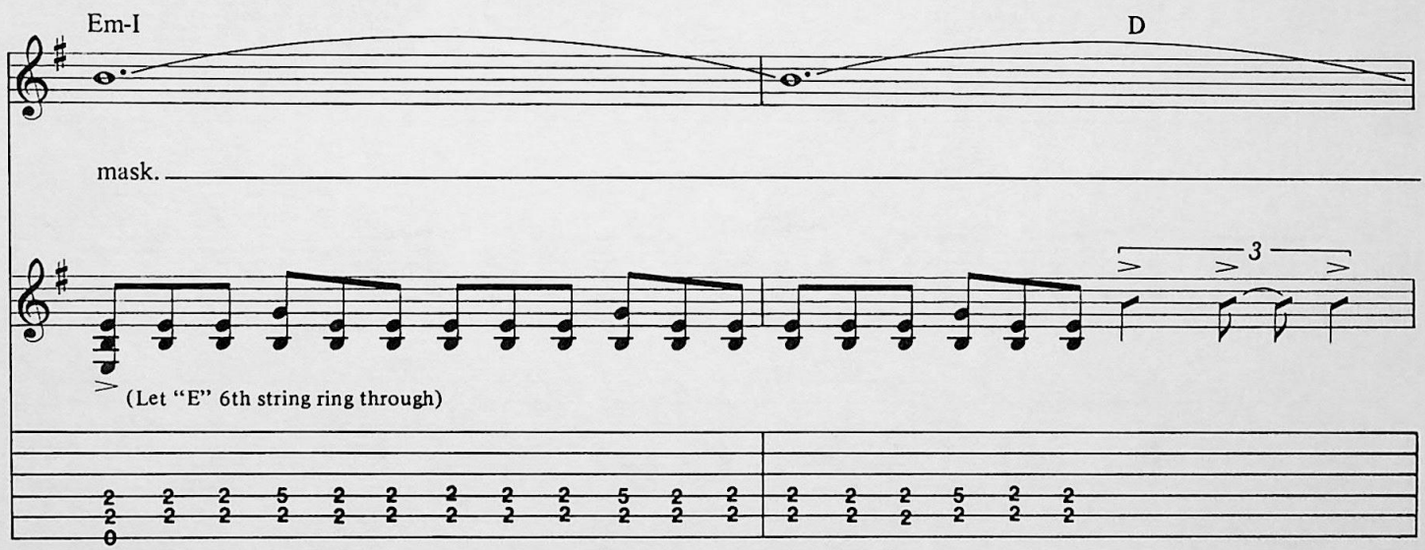

Em 7fr.
B 7fr.
C 8fr.
D 10fr.

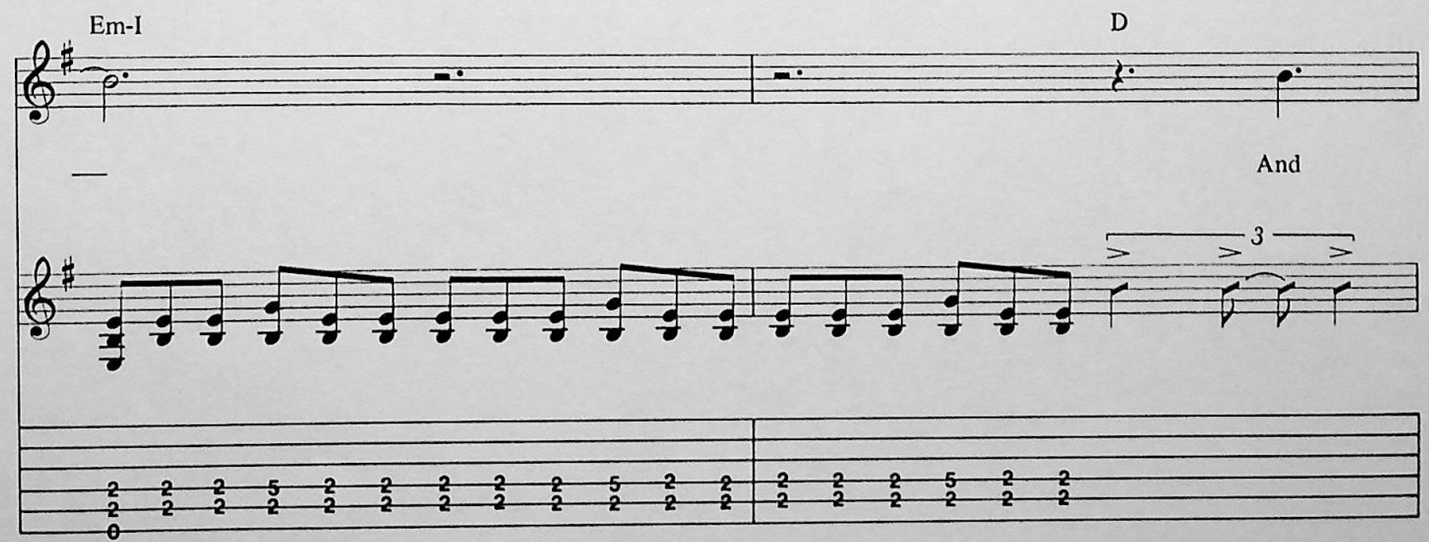

Em -I
D

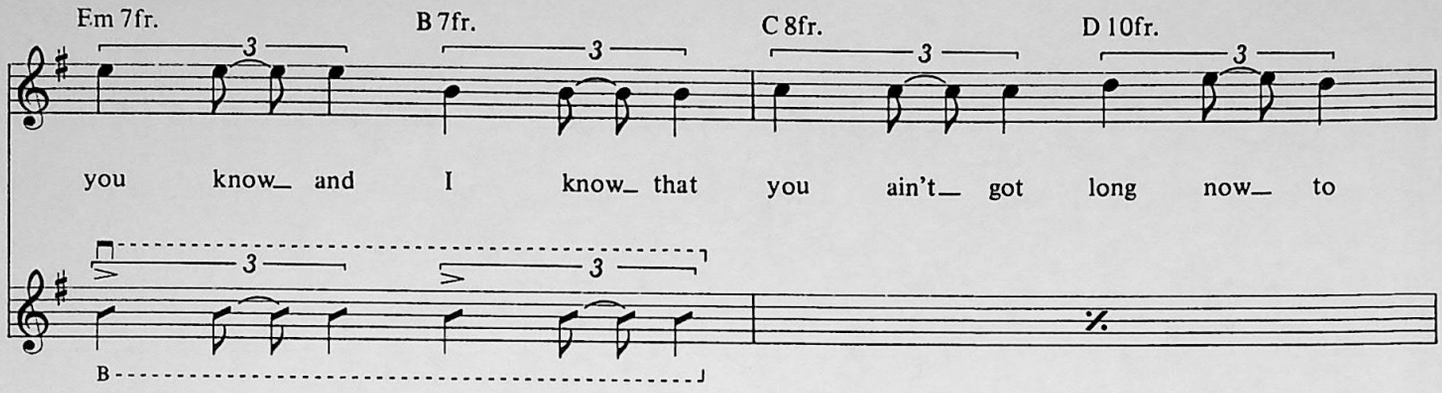

1.
Em-I
D

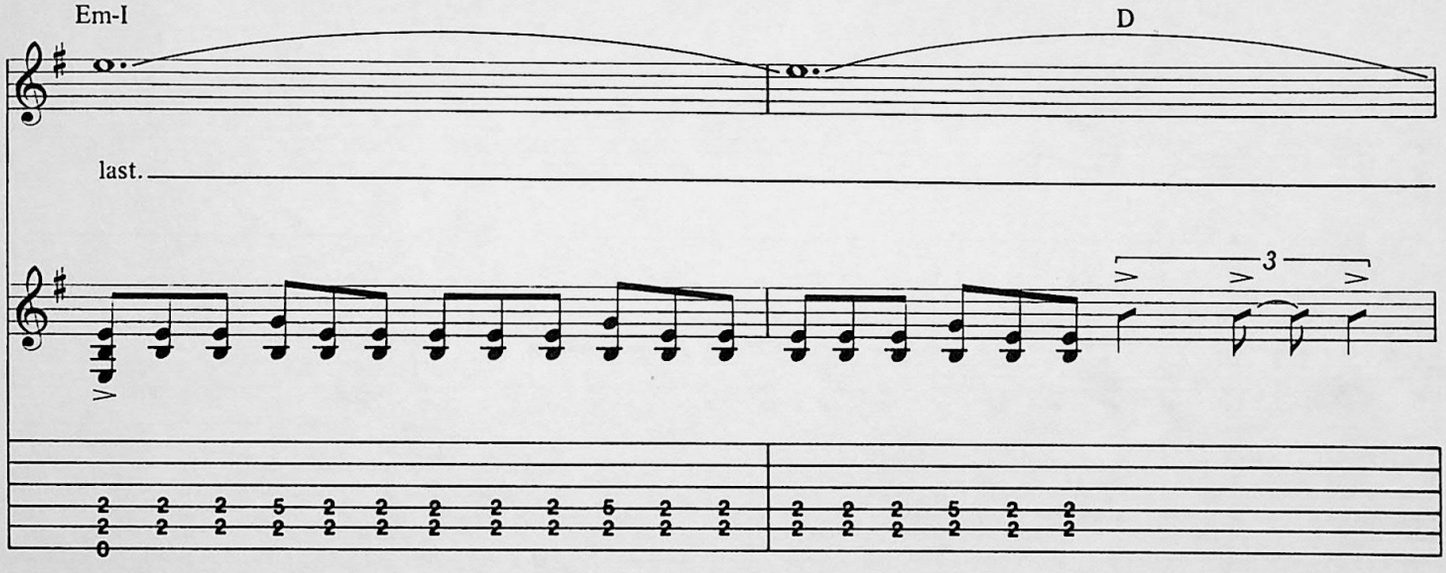

2.
D
Em
3
1. I've been look-ing so long for you now you
Verse 2
3
(Let chord continue to ring)
3
3
Em-I
won't get a - way from my grasp.
3
3
(Let chord still ring)
(Let "E" 6th string ring through)
D
Em-I
D
You've been
3

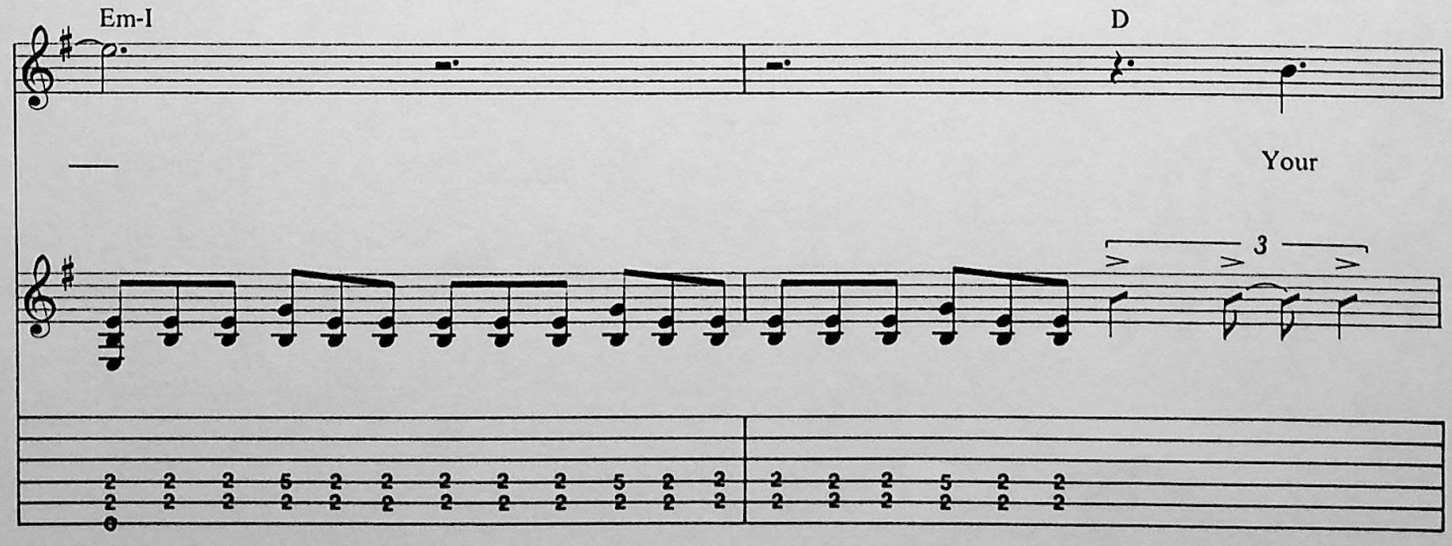

Em
liv - ing so long in hid - ing in hid - ing be - hind that false
(Let chord still ring)

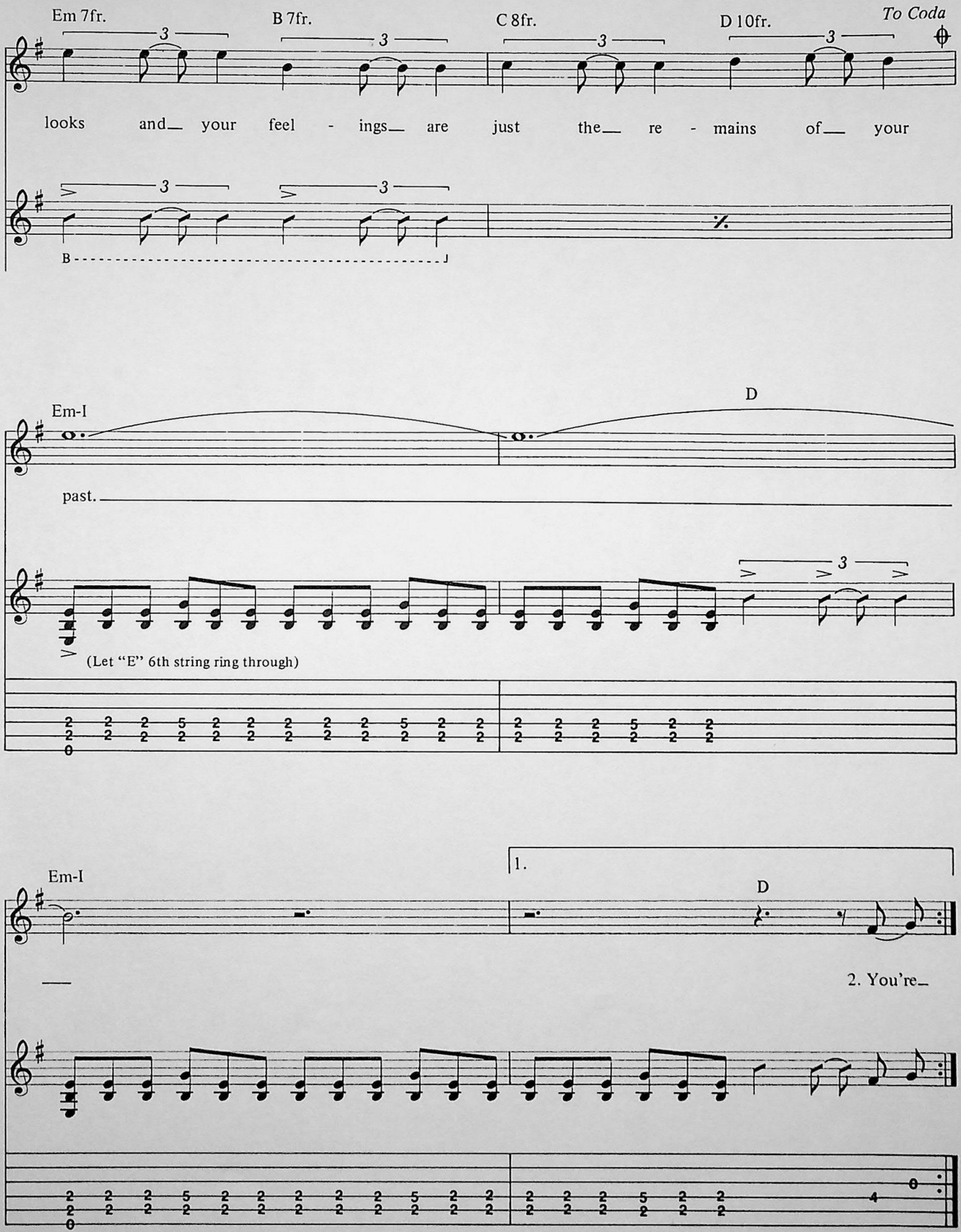

Em-I
D
mask.
(Let "E" 6th string ring through)

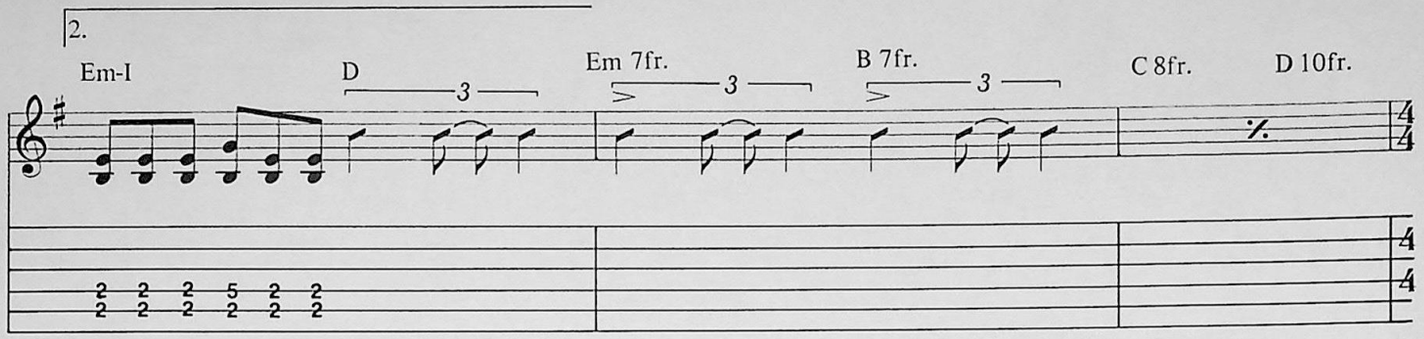

Em-I
D
And


Em 7fr.
B 7fr.
C 8fr.
D 10fr.
you know_ and I know_ that you ain't_ got long now_ to
B

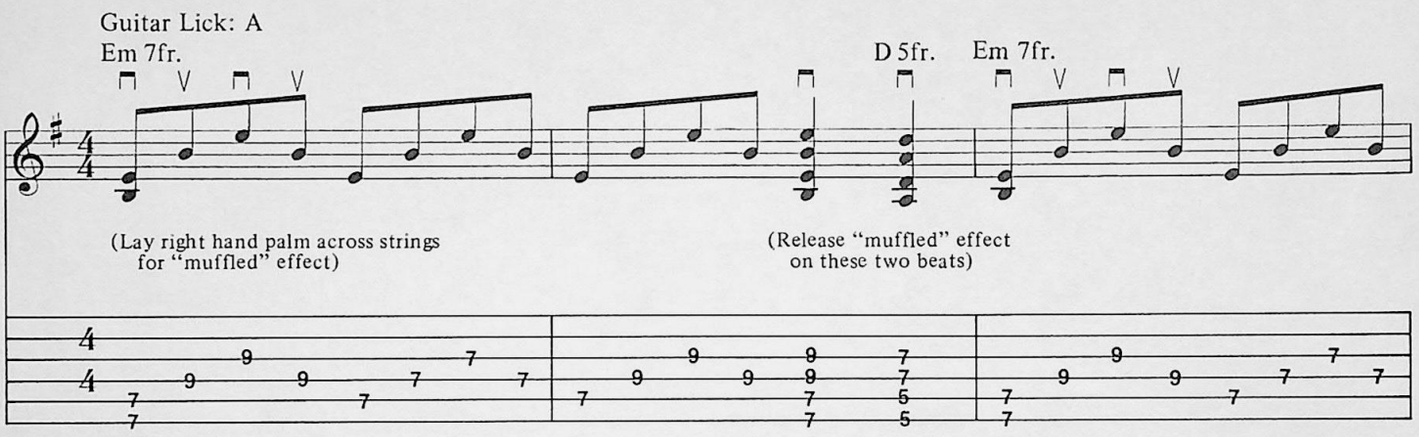

Em-I
D
last.

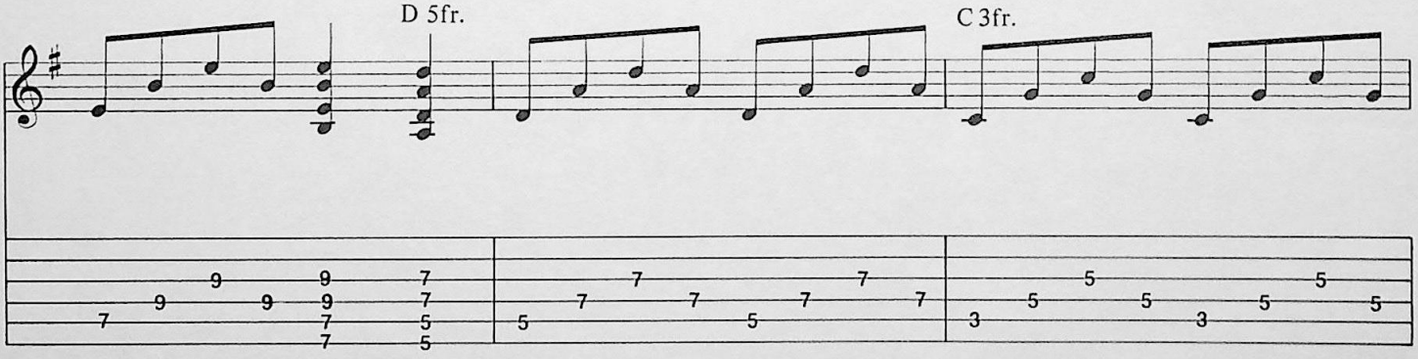

Em-I
D
Your

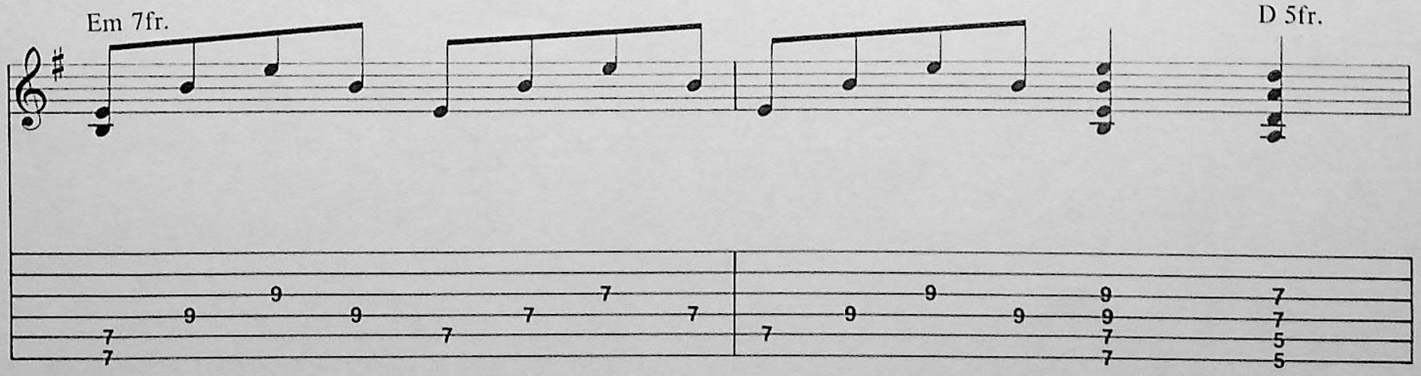

Em 7fr.
B 7fr.
C 8fr.
D 10fr.
To Coda
looks and your feel - ings are just the re - mains of your
B
Em-I
D
past.
(Let "E" 6th string ring through)
Em-I
1.
D
2. You're

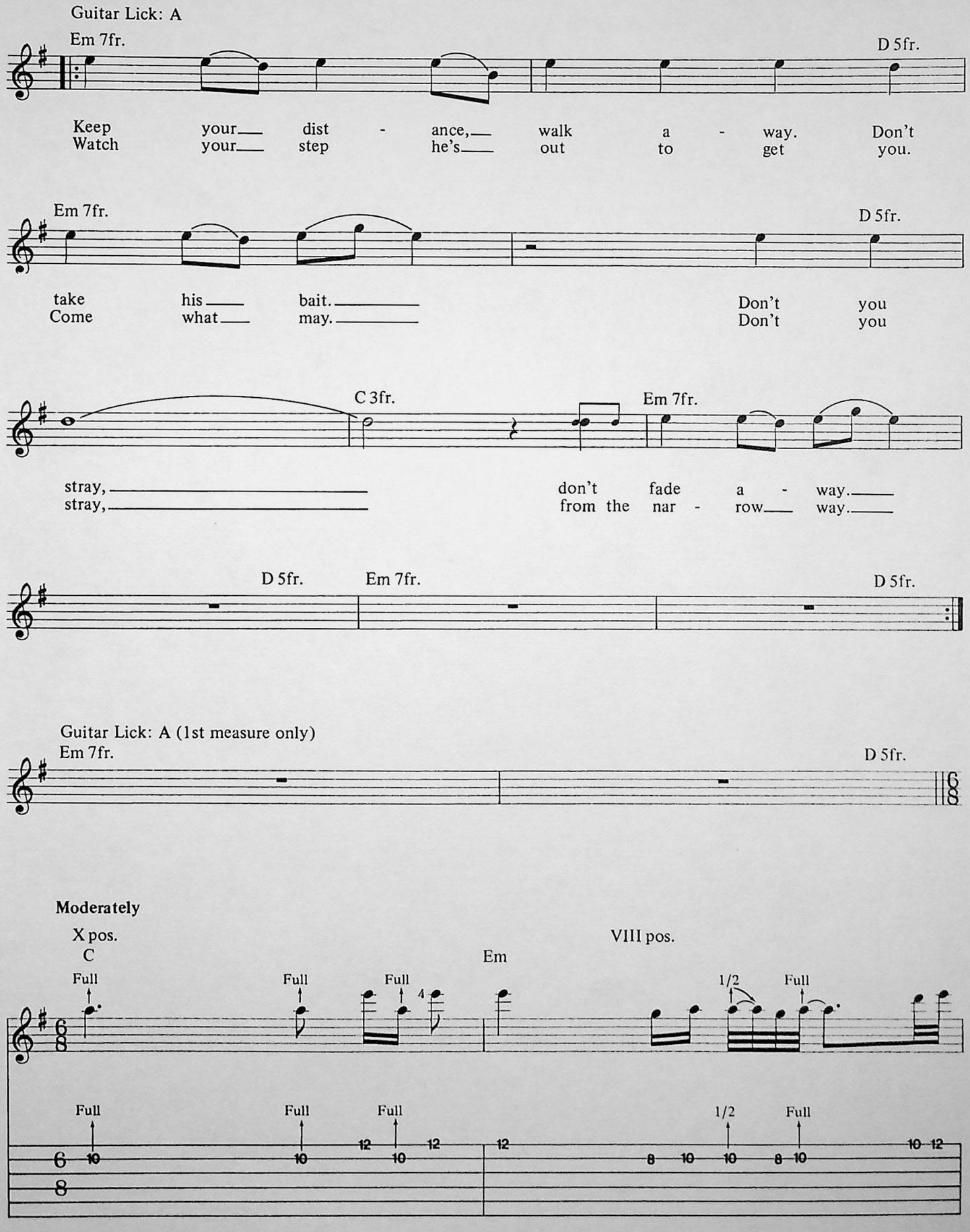

2.
Em-I
D
3
Em 7fr.
3
B 7fr.
3
C 8fr.
D 10fr.

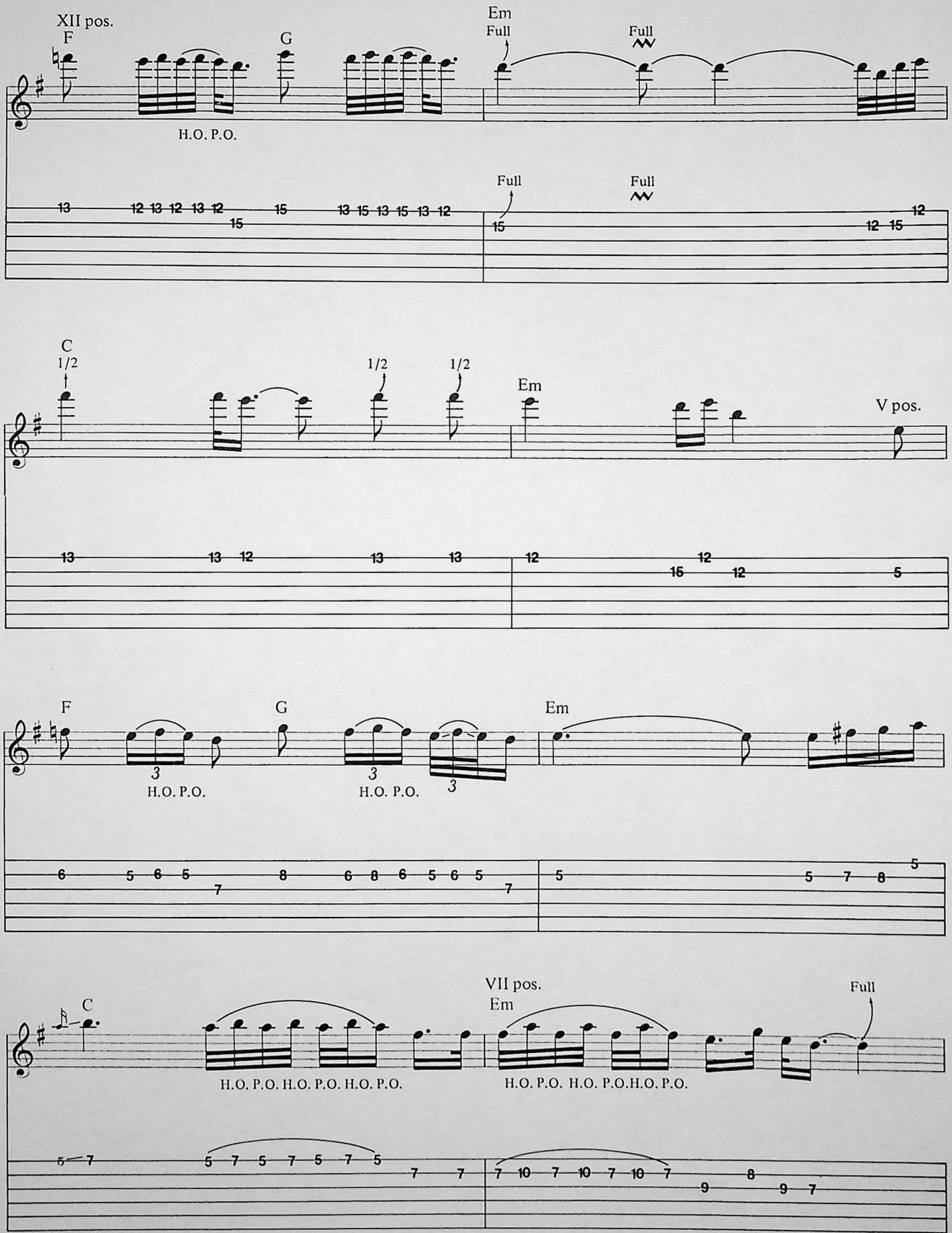
Moderately

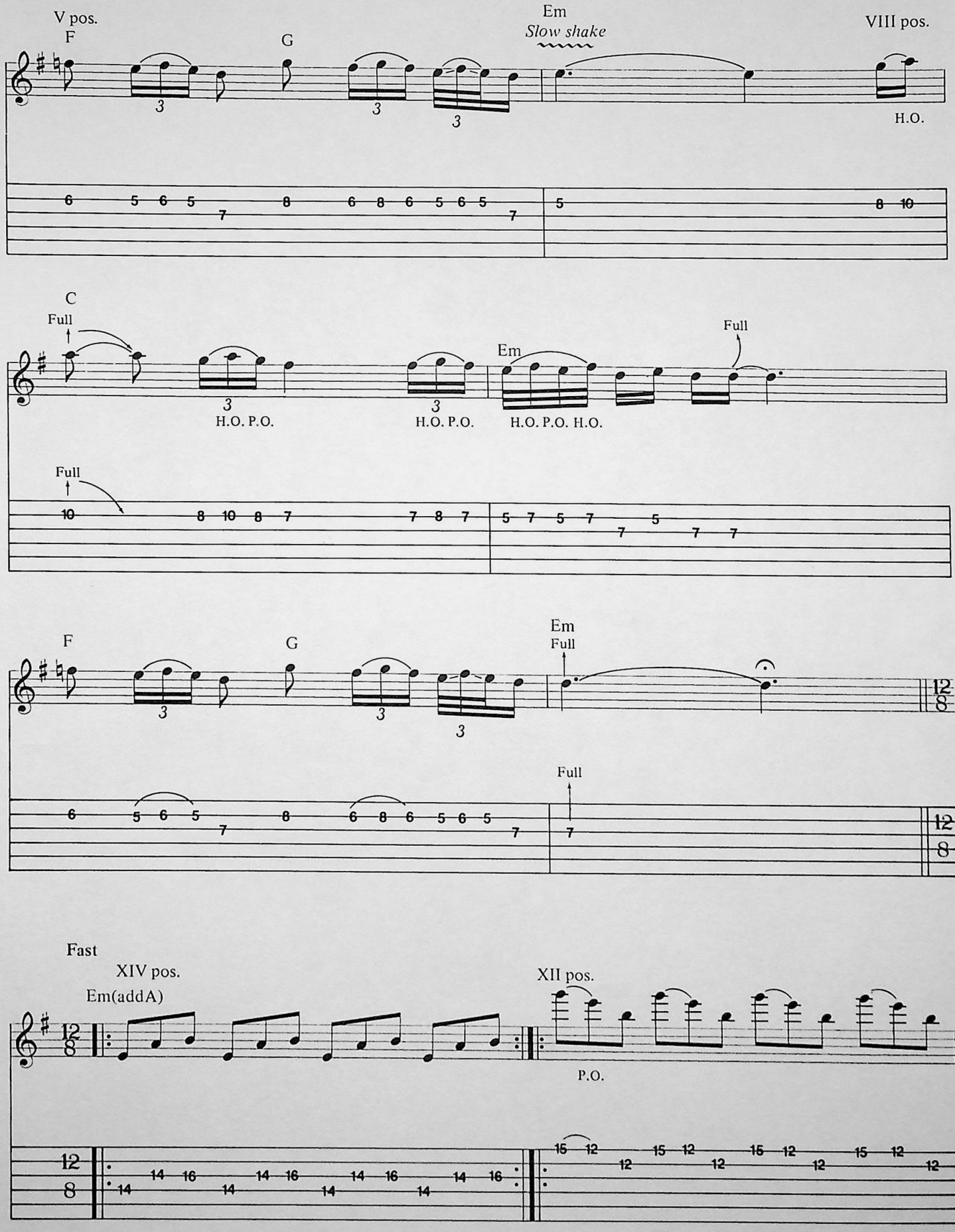

Guitar Lick: A
Em 7fr.
D 5fr.
Em 7fr.
(Lay right hand palm across strings for "muffled" effect)
(Release "muffled" effect on these two beats)

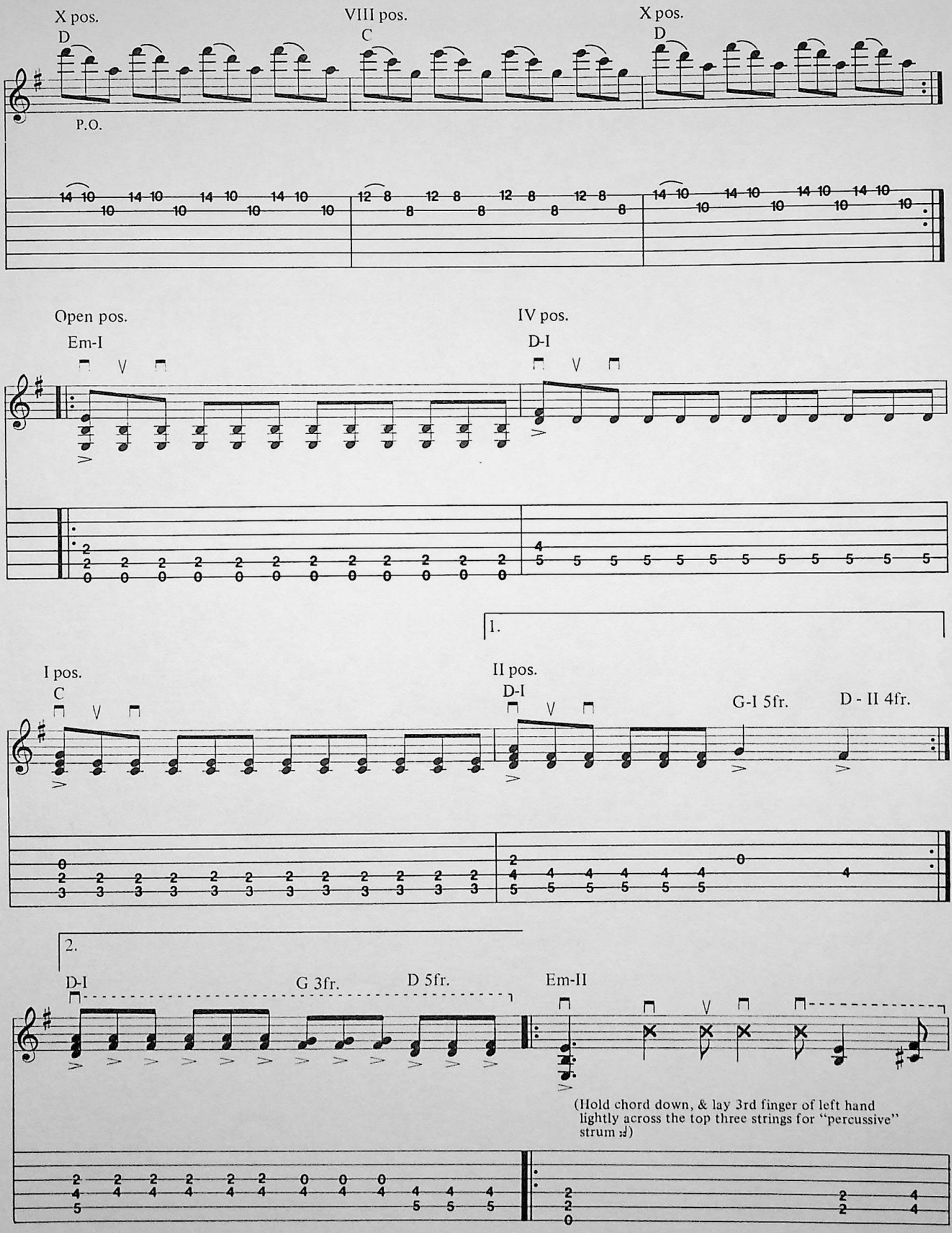

D 5fr.
C 3fr.

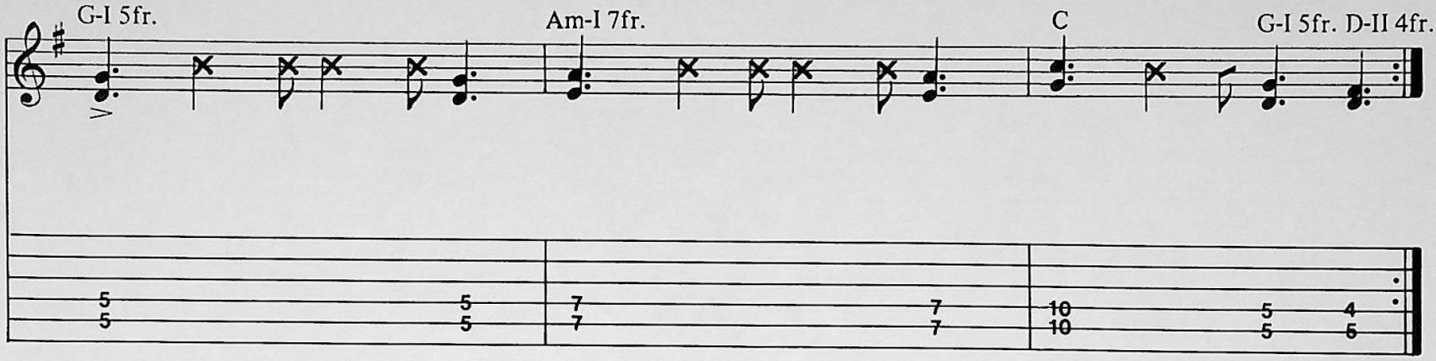

Em 7fr.
D 5fr.

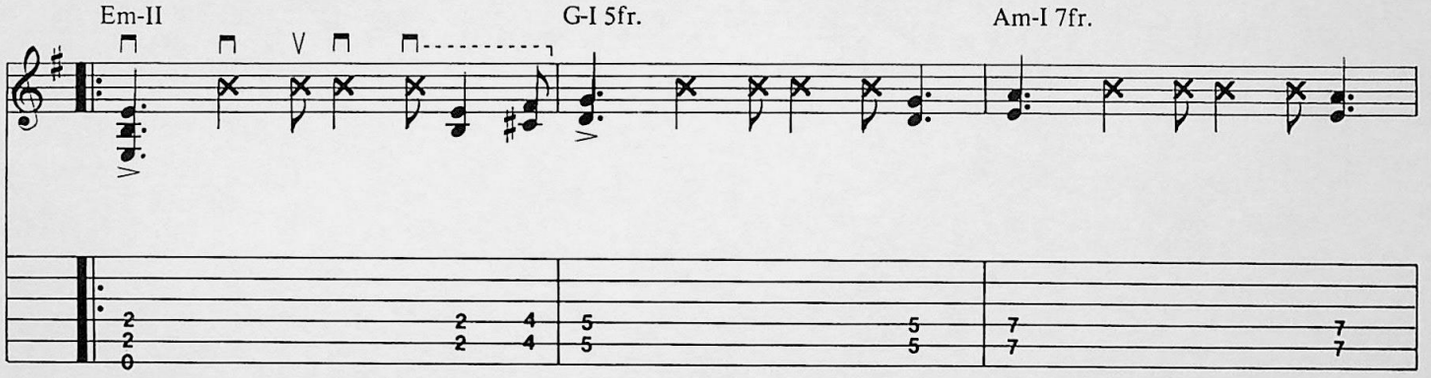

Guitar Lick: A
Em 7fr.
D 5fr.
Keep your dist - ance, walk a - way. Don't
Watch your step he's out to get you.
Em 7fr.
D 5fr.
take his bait.
Come what may.
Don't you
Don't you
C 3fr.
Em 7fr.
stray,
stray,
don't fade a - way.
from the nar - row way.
D 5fr.
Em 7fr.
D 5fr.
Guitar Lick: A (1st measure only)
Em 7fr.
D 5fr.
Moderately
X pos.
C
Em
VIII pos.
Full
1/2

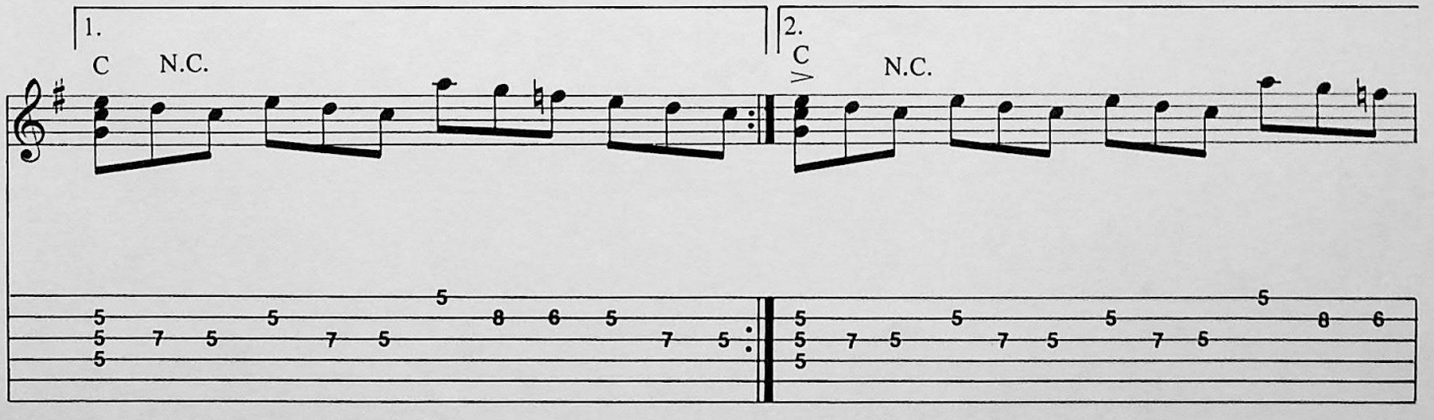

XII pos.
F
G
Em
Full
Full
H.O. P.O.
Full
Full
C
1/2
1/2
1/2
Em
V pos.
F
G
Em
H.O. P.O.
H.O. P.O.
C
VII pos.
Em
Full
H.O. P.O. H.O. P.O. H.O. P.O.
H.O. P.O. H.O. P.O. H.O. P.O.

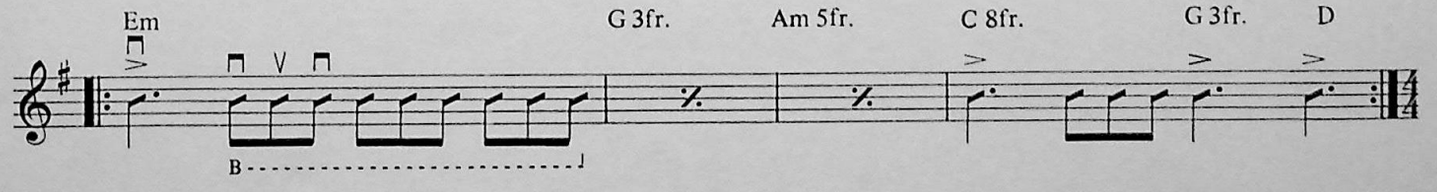

V pos.
F
G
Em
Slow shake
VIII pos.
H.O.
C
Full
H.O. P.O.
H.O. P.O.
Em
Full
H.O. P.O. H.O.
Full
F
G
Em
Full
Full
Fast
XIV pos.
Em(addA)
XII pos.
P.O.

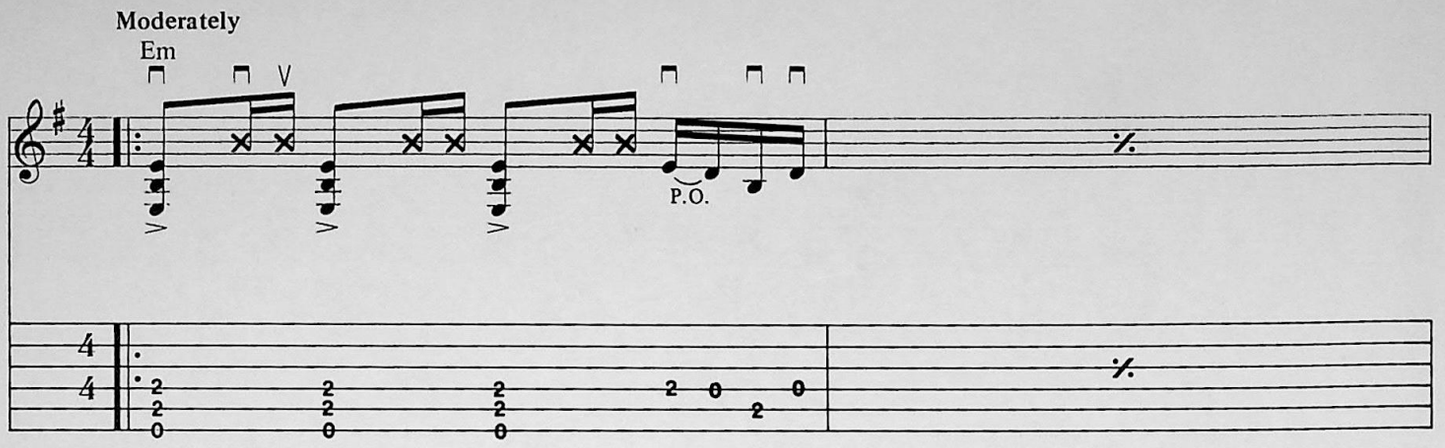

X pos.
D
P.O.
VIII pos.
C
X pos.
D
Open pos.
Em-I
IV pos.
D-I
1.
I pos.
C
II pos.
D-I
G-I 5fr.
D - II 4fr.
2.
D-I
G 3fr.
D 5fr.
Em-II
(Hold chord down, & lay 3rd finger of left hand lightly across the top three strings for "percussive" strum)

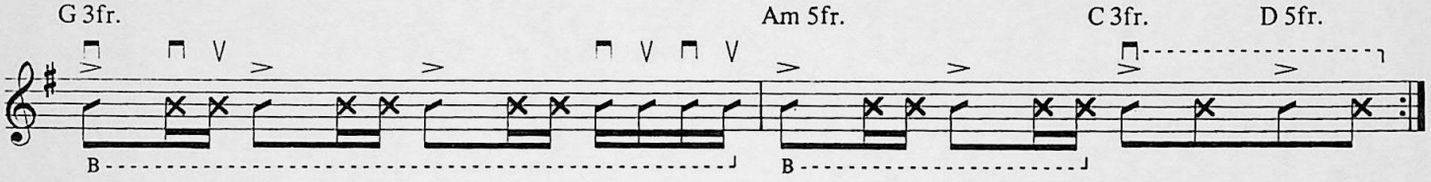

G-I 5fr.
Am-I 7fr.
C
G-I 5fr. D-II 4fr.

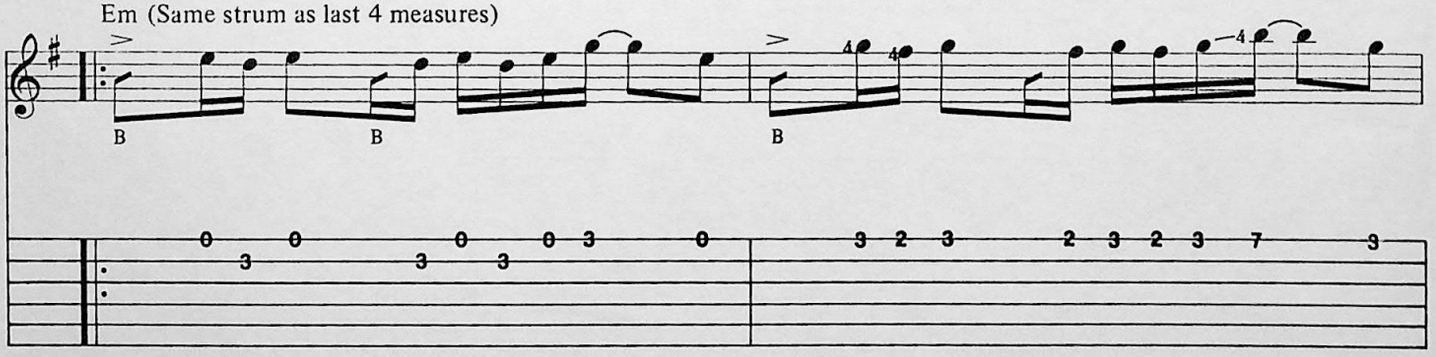

Em-II
G-I 5fr.
Am-I 7fr.

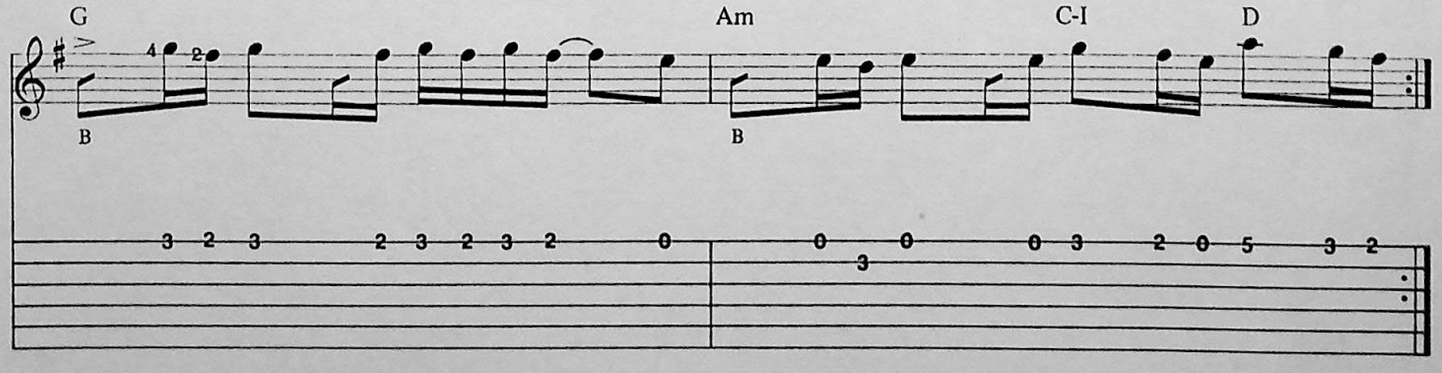

1.
C
N.C.
2.
C
N.C.

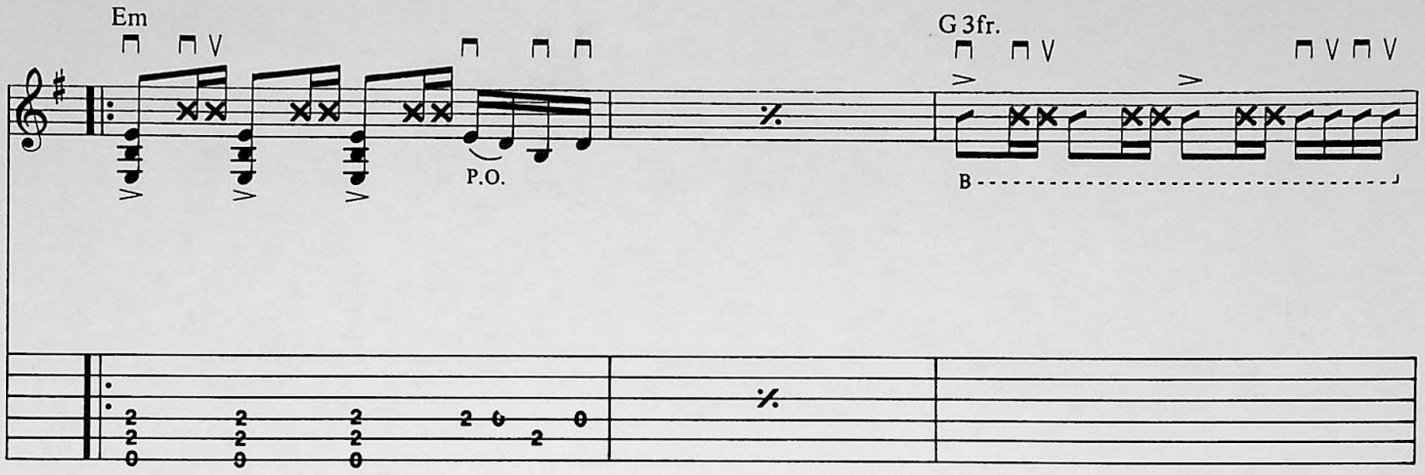

Em
G 3fr.
Am 5fr.
C 8fr.
G 3fr.
D
B

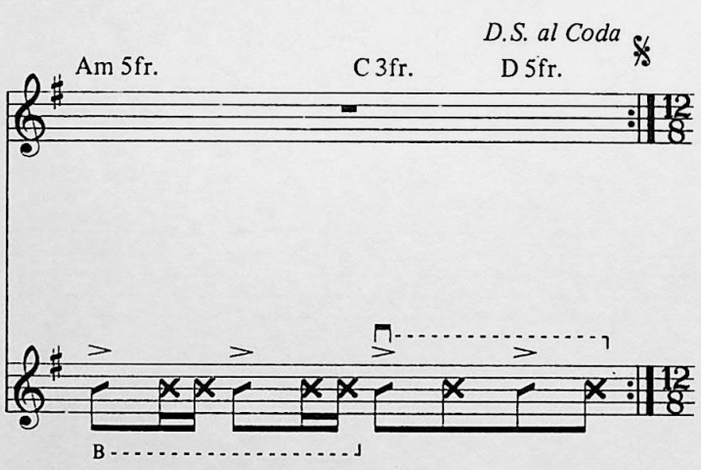

Moderately
Em
P.O.

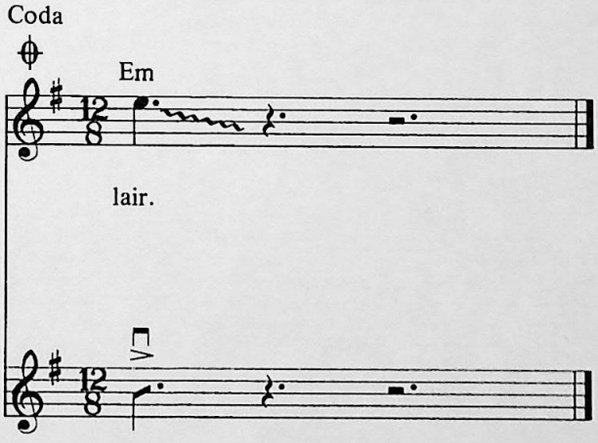

G 3fr.
Am 5fr.
C 3fr.
D 5fr.


Em (Same strum as last 4 measures)


G
Am
C-I
D





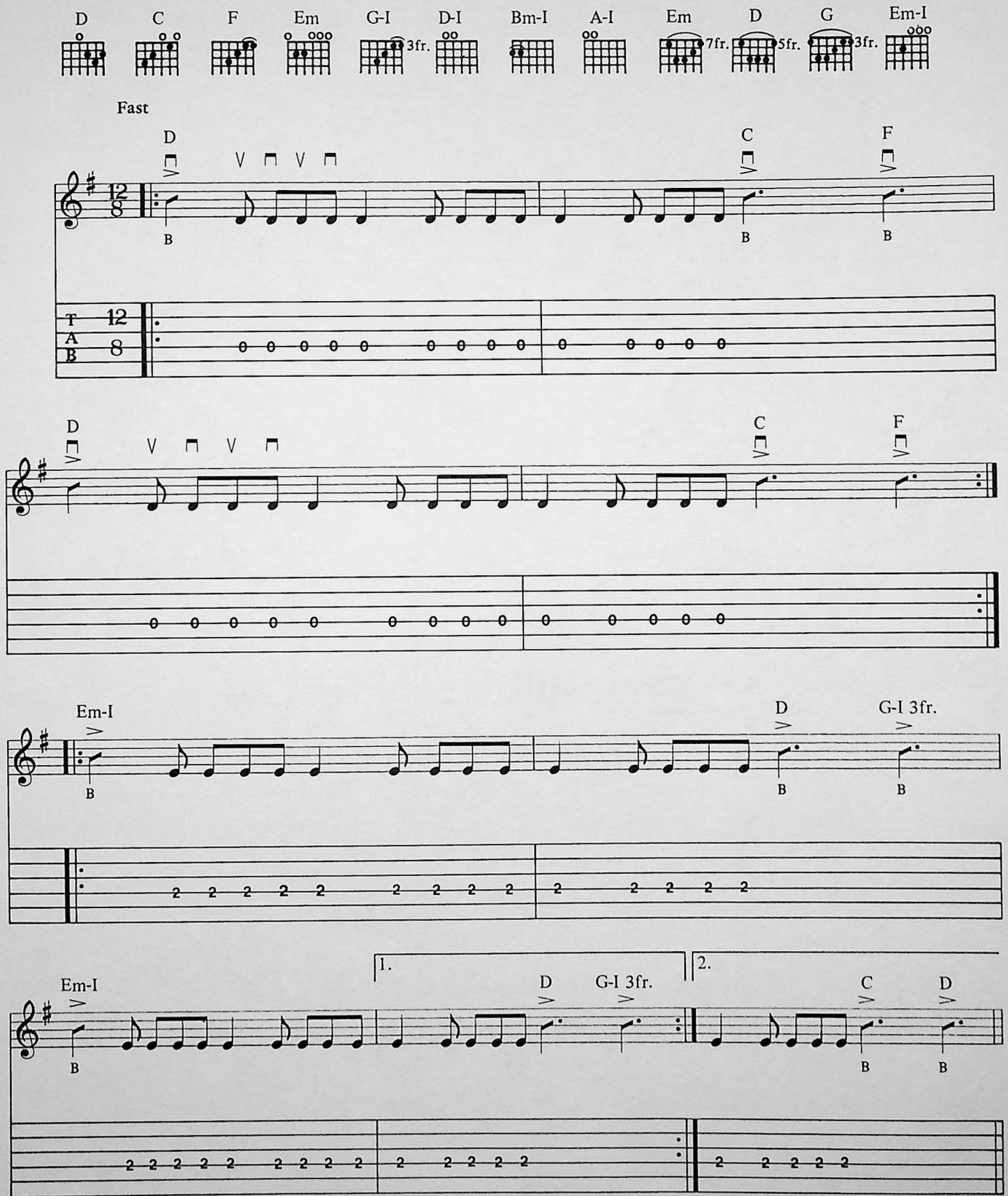


2. You're standing in the wings,
There you wait for the curtain to fall
Knowing the terror and
Holding you have on us all.
Yeah, I know that you're gonna
scratch me, maim me and maul
You know I'm helpless from your
Mesmerising cat call.

3. I'm running and hiding
In my dreams you're always there.
You're the Phantom of the opera,
You're the devil, you're just out to scare.
You damaged my mind and my
Soul it just floats thru the air.
Haunt me, you taunt me
You torture me back at your lair.

TRANSYLVANIA

By Steve Harris



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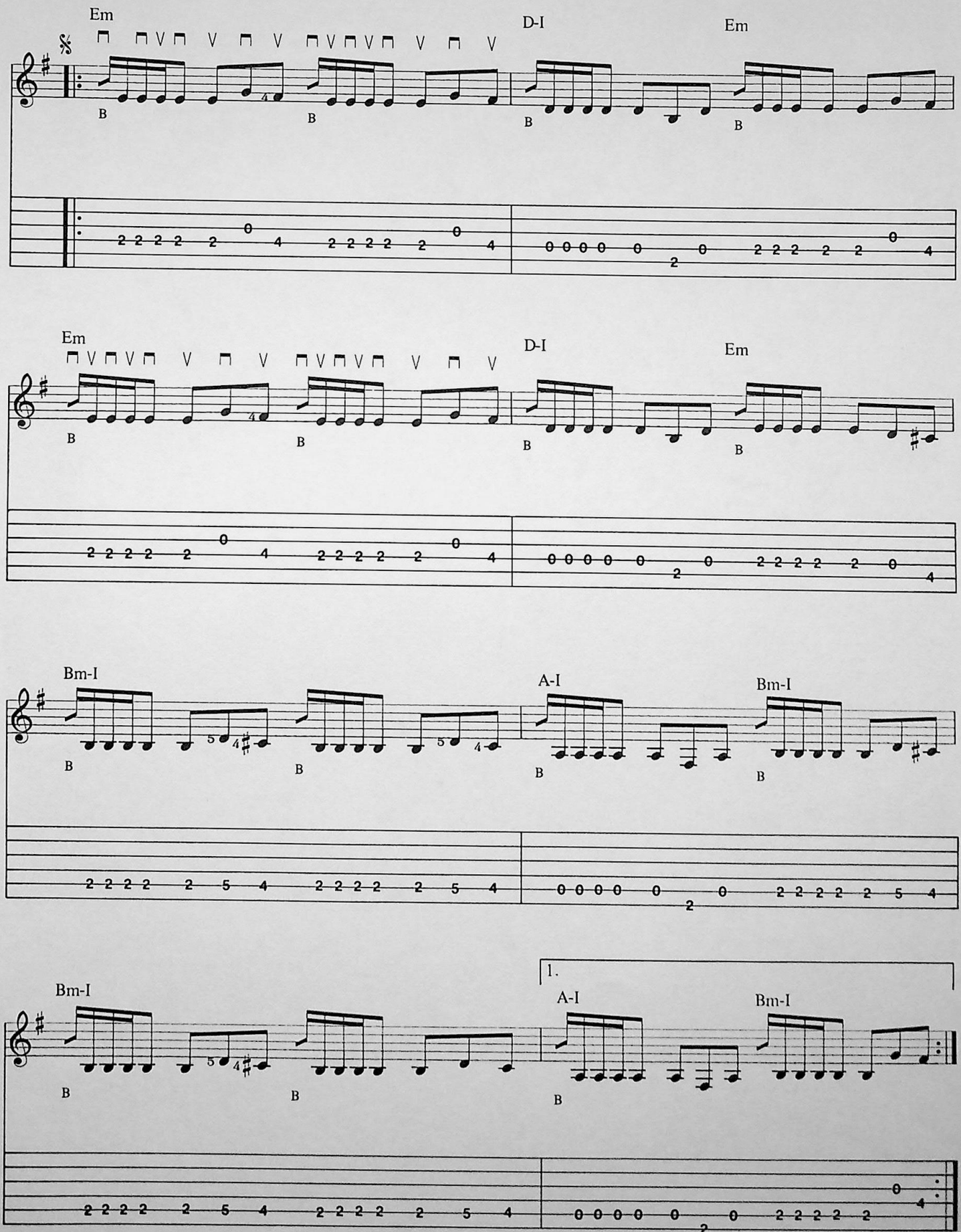
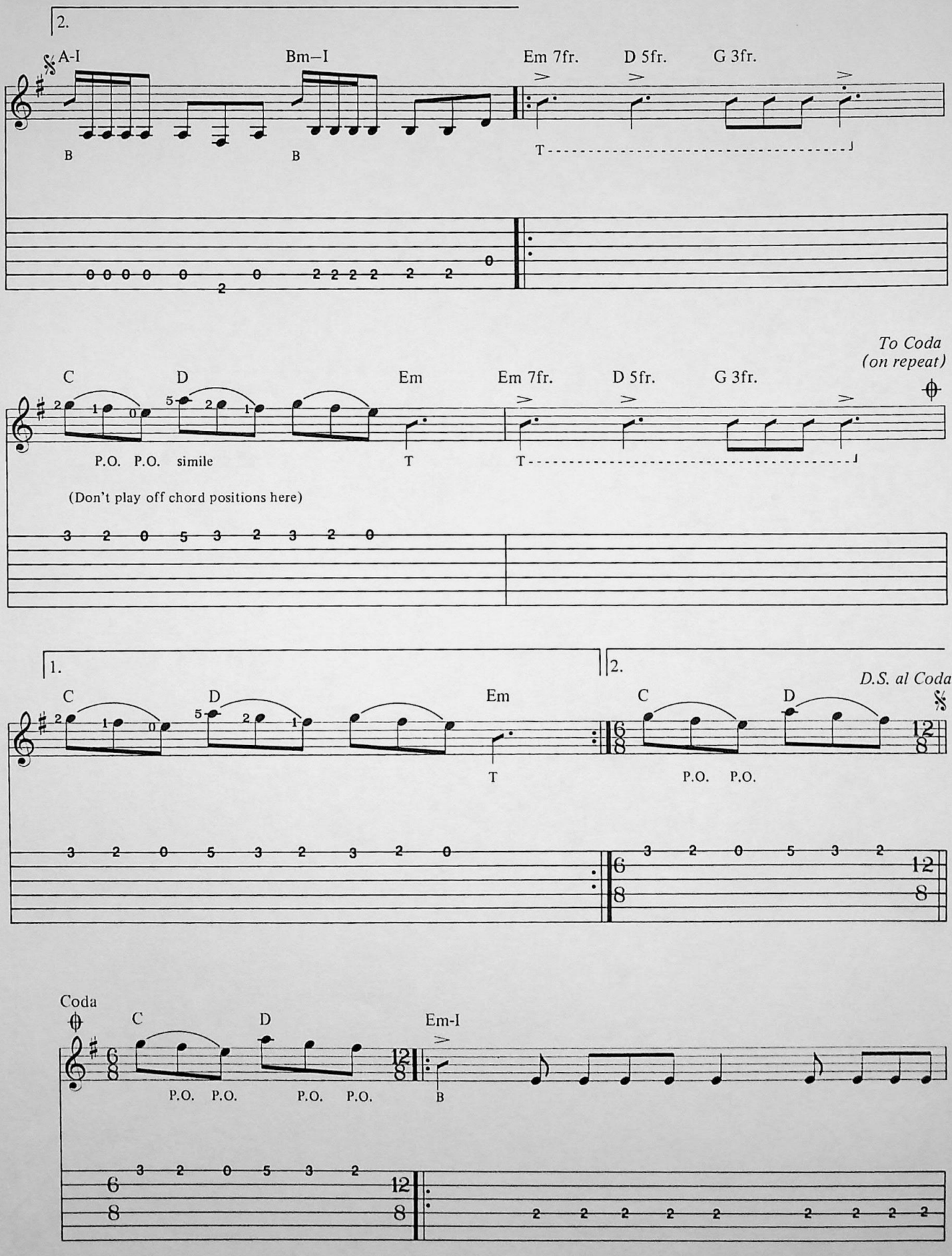
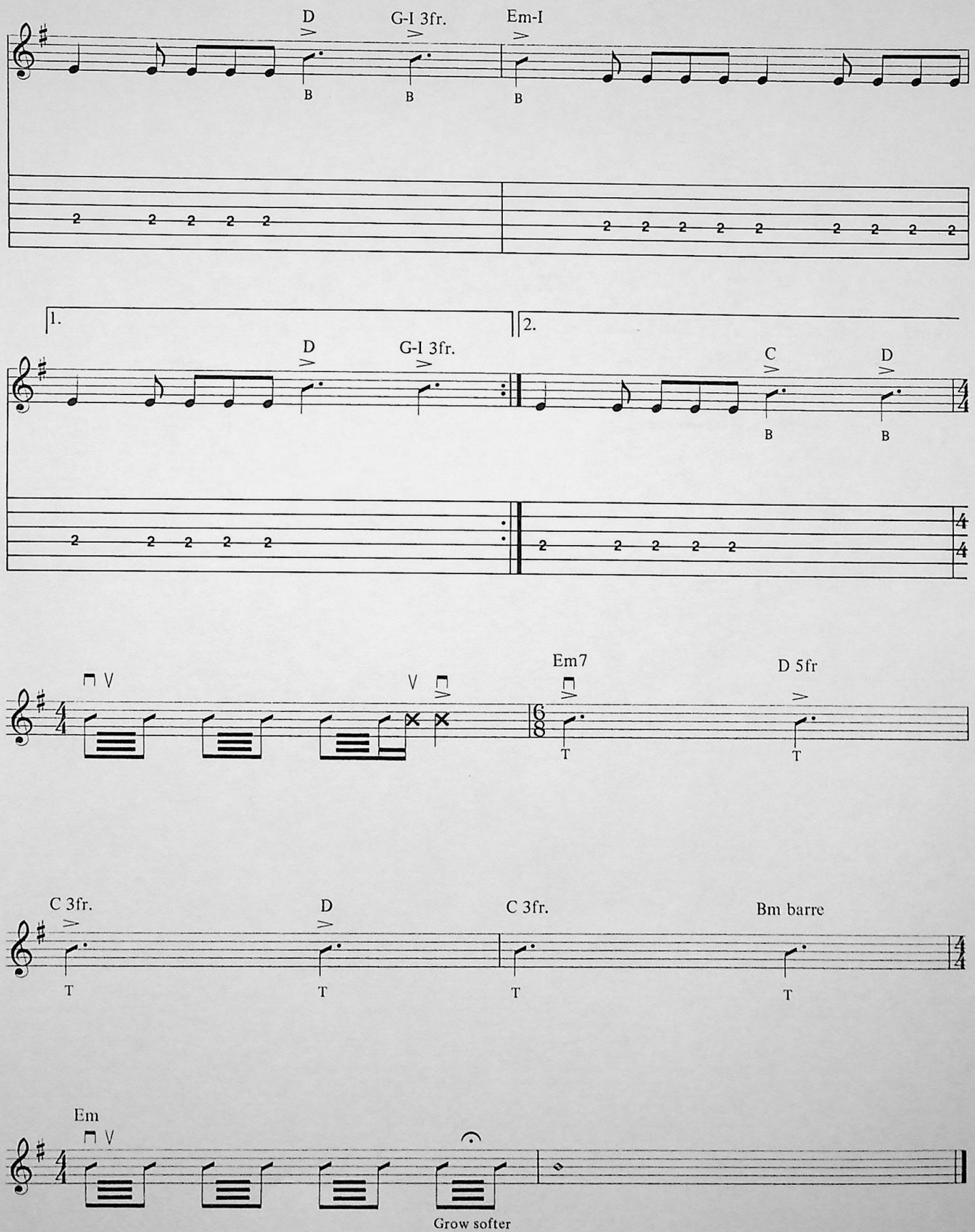
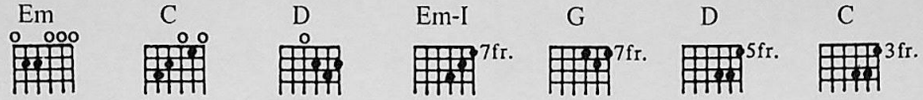

Em
D-I
Em
Em
D-I
Em
Bm-I
A-I
Bm-I
Bm-I
1.
A-I
Bm-I


2.
A-I
Bm–I
Em 7fr.
D 5fr.
G 3fr.
B
B
T
To Coda
(on repeat)
C
D
Em
Em 7fr.
D 5fr.
G 3fr.
P.O. P.O. simile
T
T
(Don't play off chord positions here)
1.
2.
D.S. al Coda
C
D
Em
T
C
D
P.O. P.O.
Coda
C
D
Em-I
P.O. P.O. P.O. P.O.
B

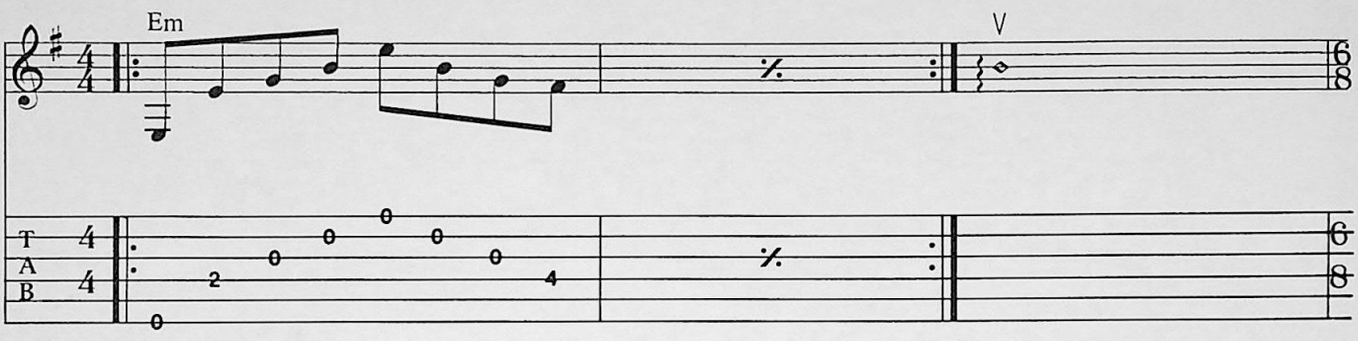

D
G-I 3fr.
Em-I
B
B
B
2 2 2 2 2
2 2 2 2 2 2 2 2 2
1.
2.
D
G-I 3fr.
C
D
B
B
2 2 2 2 2
2
Em7
D 5fr
T
T
C 3fr.
D
C 3fr.
Bm barre
T
T
T
T
Em
Grow softer

STRANGE WORLD

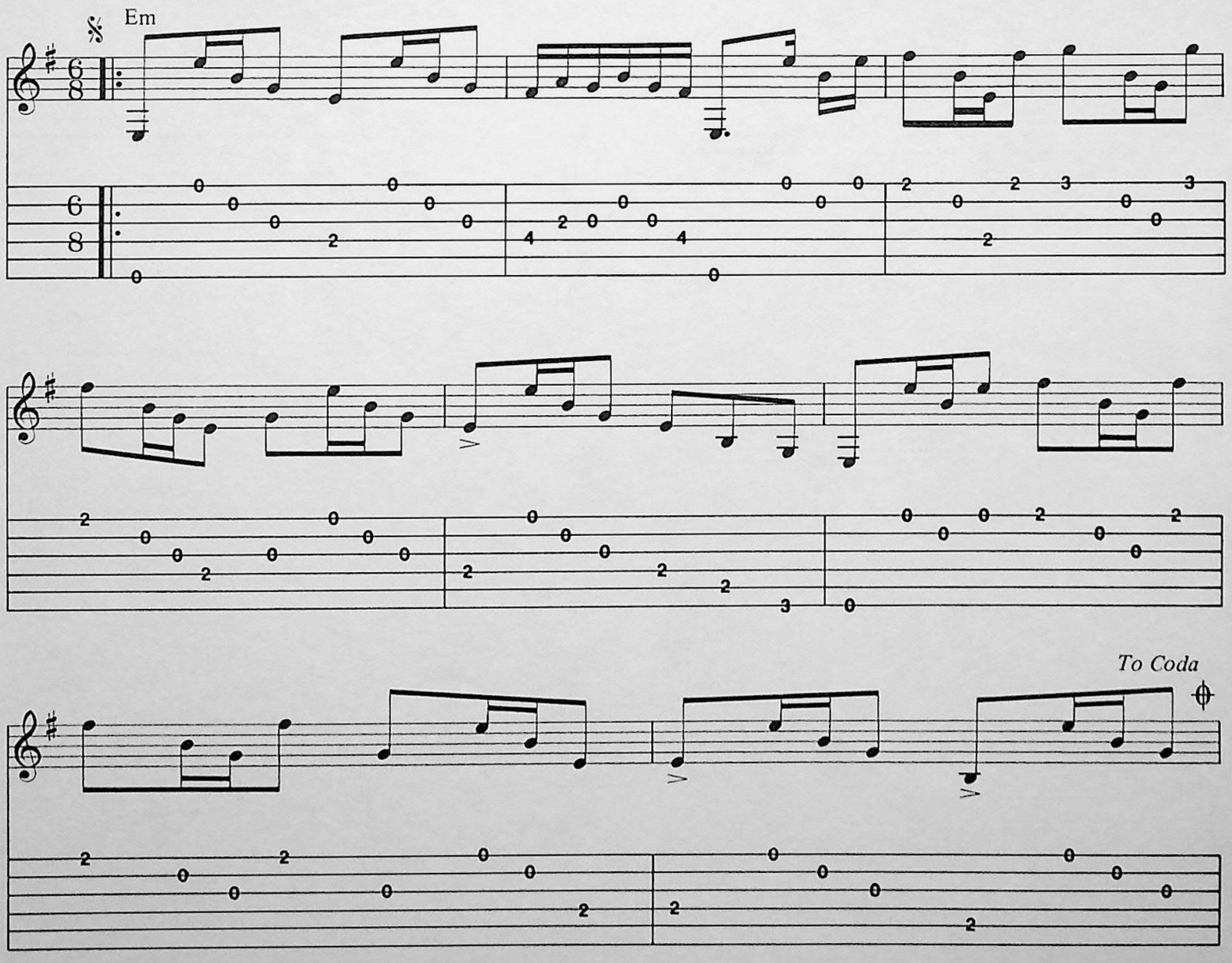
Words and Music by
Steve Harris



Moderately slow



Moderately slow



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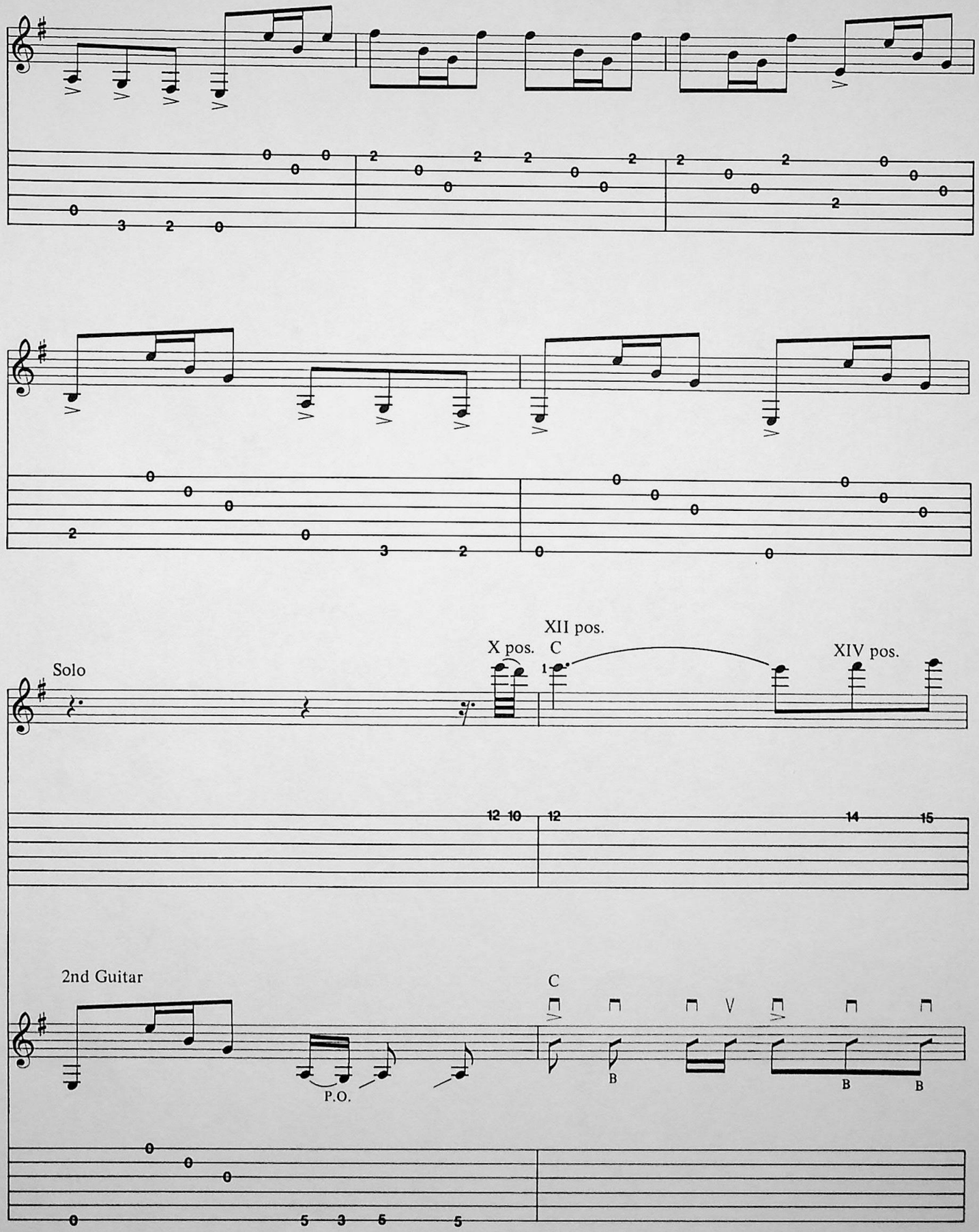
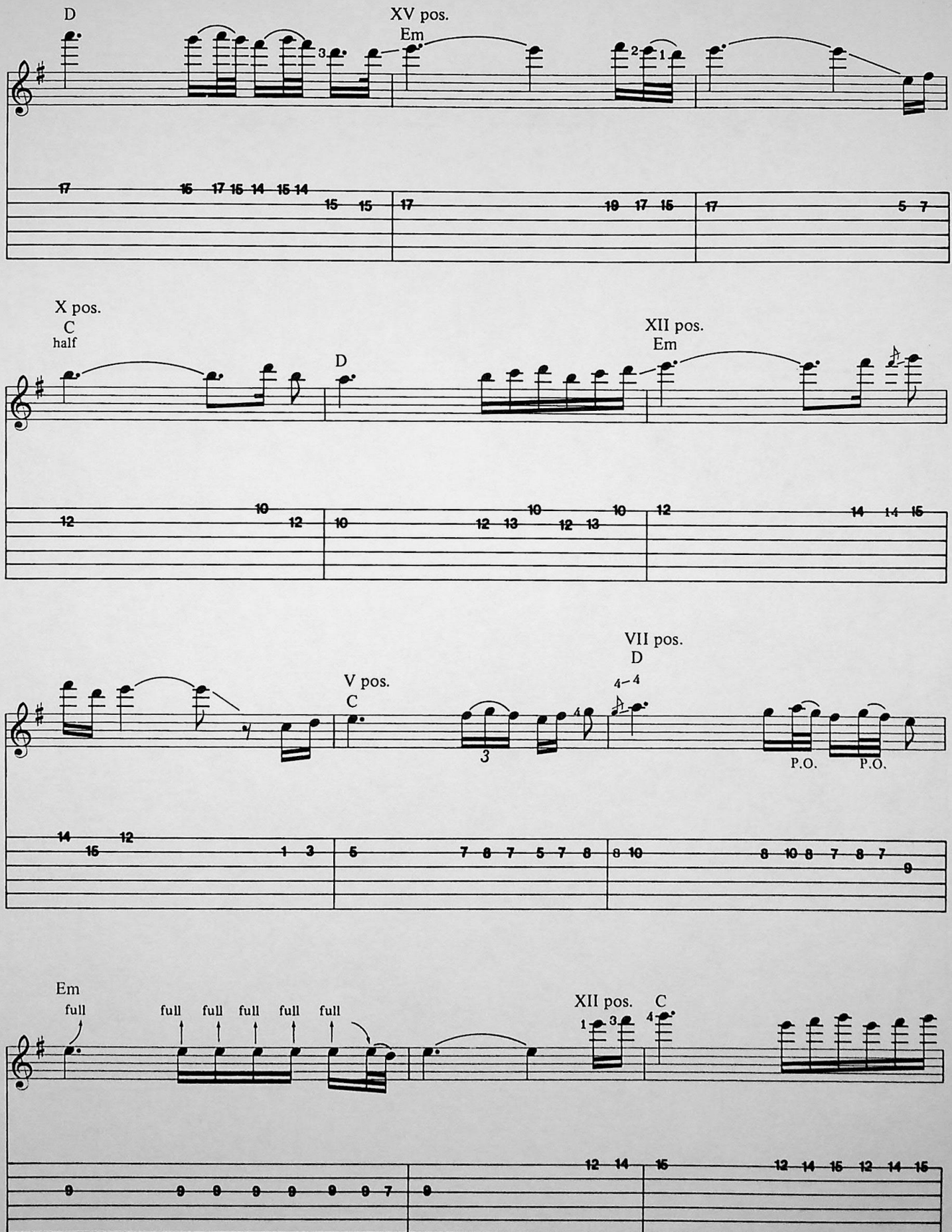
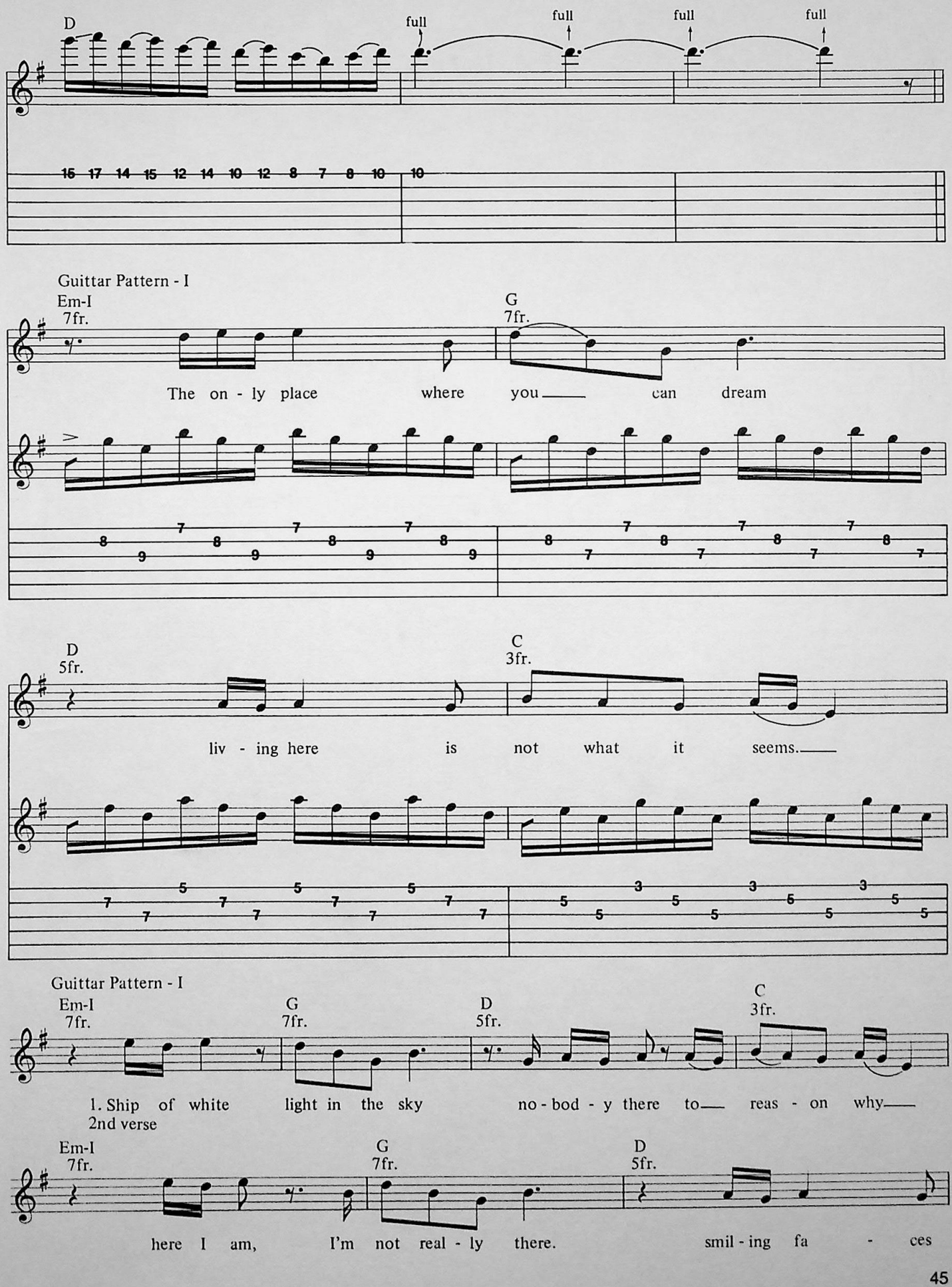
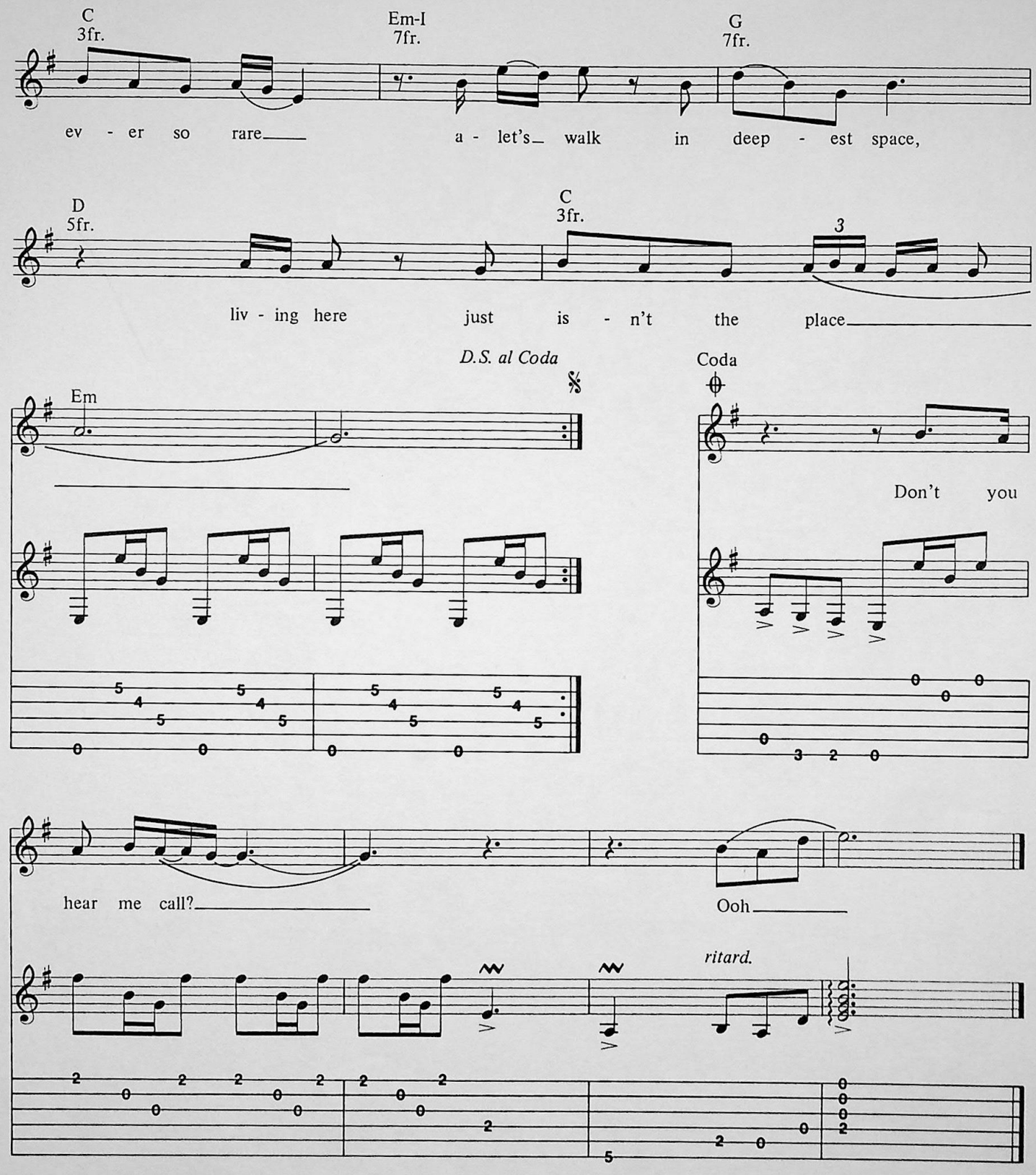

Solo
X pos.
C
XII pos.
XIV pos.
2nd Guitar
C
P.O.
B
B
B


D
XV pos.
Em
X pos.
C
half
D
XII pos.
Em
V pos.
C
VII pos.
D
P.O.
P.O.
Em
full
full
full
full
full
full
XII pos.
C


D
full
full
full
full
15 17 14 15 12 14 10 12 8 7 8 10 10
Guittar Pattern - I
Em-I
7fr.
G
7fr.
The on - ly place where you can dream
D
5fr.
C
3fr.
liv - ing here is not what it seems.
Guittar Pattern - I
Em-I
7fr.
G
7fr.
D
5fr.
C
3fr.
1. Ship of white light in the sky no - bod - y there to reas - on why
2nd verse
Em-I
7fr.
G
7fr.
D
5fr.
here I am, I'm not real - ly there. smil - ing fa - ces

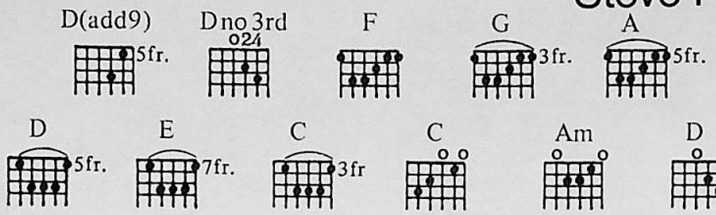


2. Stalks of light come from the ground
When I cry there isn't a sound
All my feelings cannot be held
I'm happy in my new strange world.
Shades of green grasses twine,
girls drinking plasma wine.
A look at love, a dream unfolds
living here, you'll never grow old.

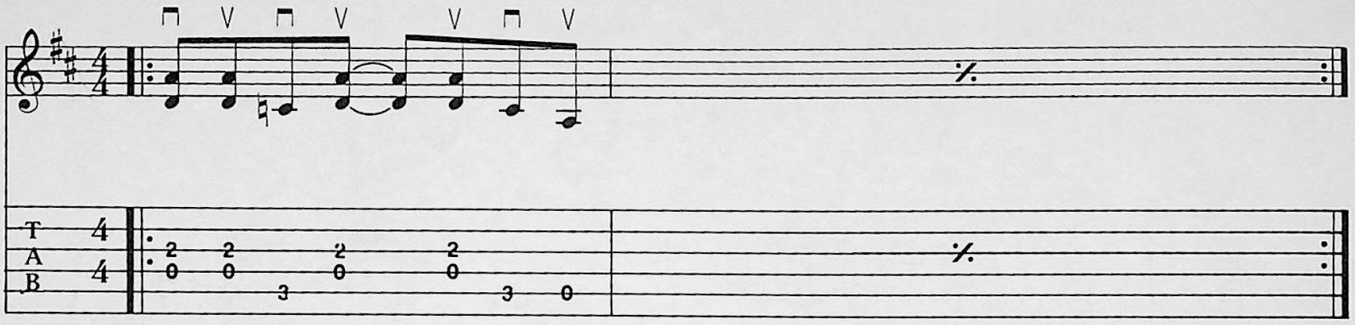
SIMON FOWLER

SANCTUARY

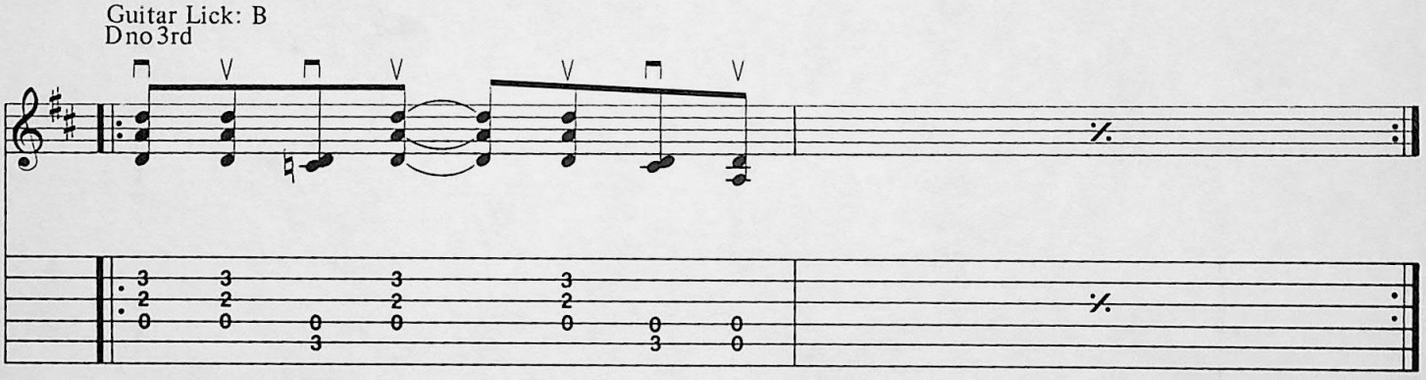
Words and Music by
Steve Harris, Paul Di'anno
and Dave Murray



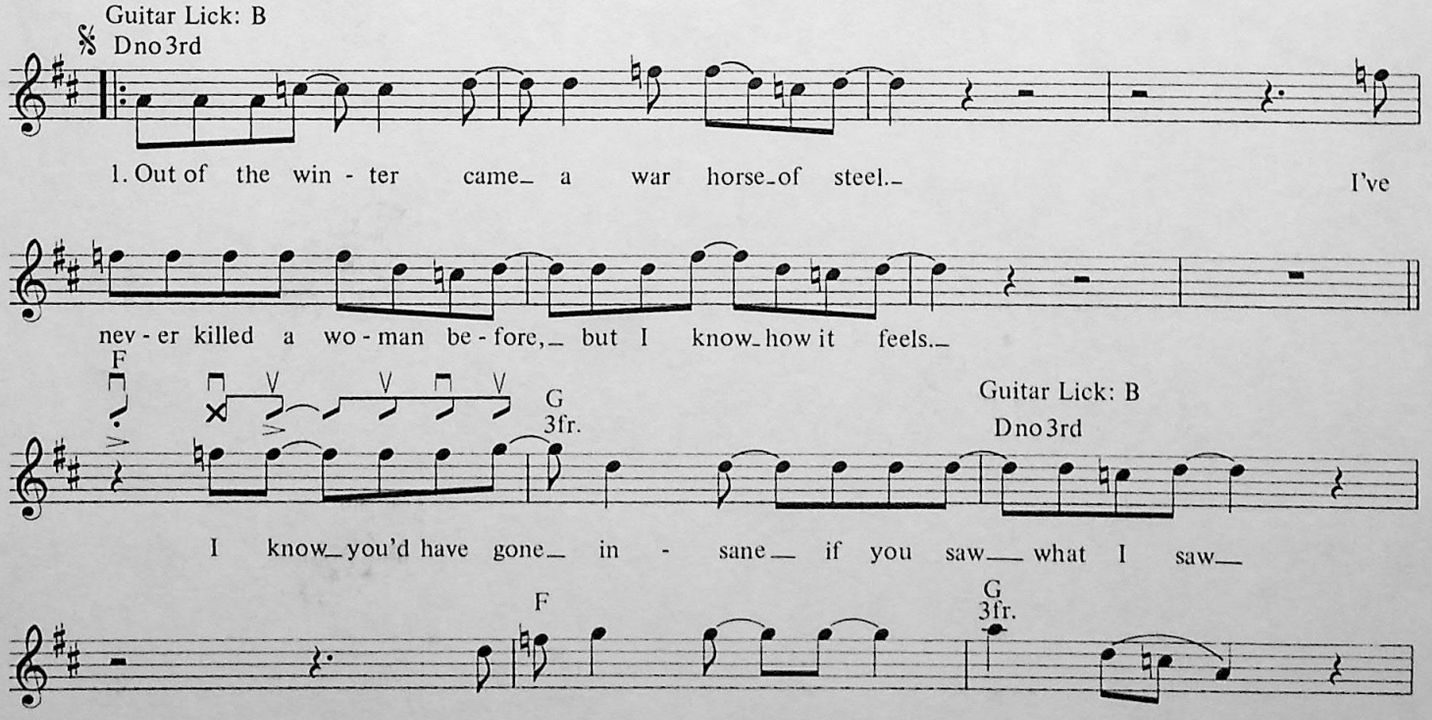
Moderately fast
Guitar Lick: A
Dno 3rd



Guitar Lick: B
Dno 3rd



Guitar Lick: B
Dno 3rd



(to 2nd end on D.S.)

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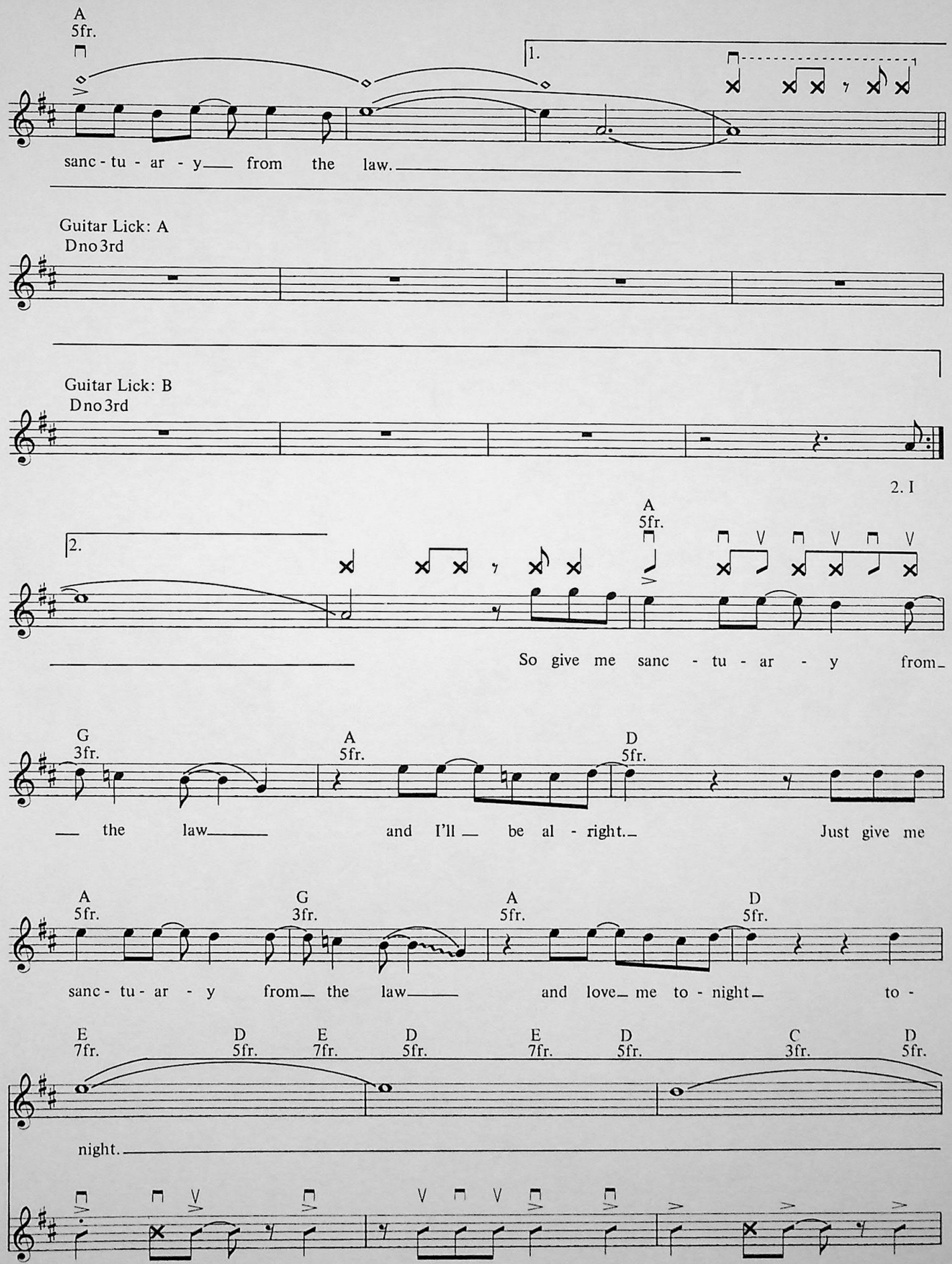
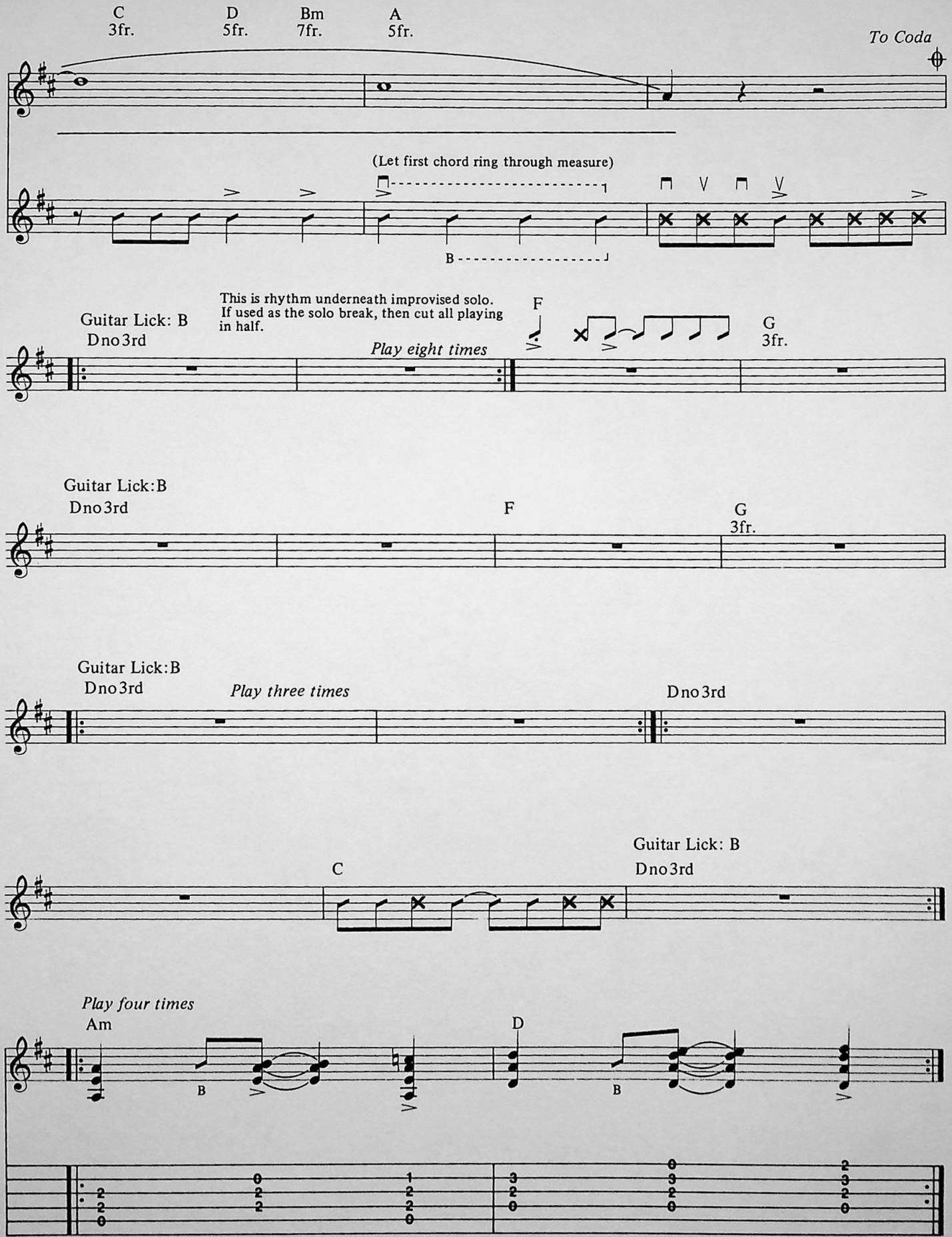
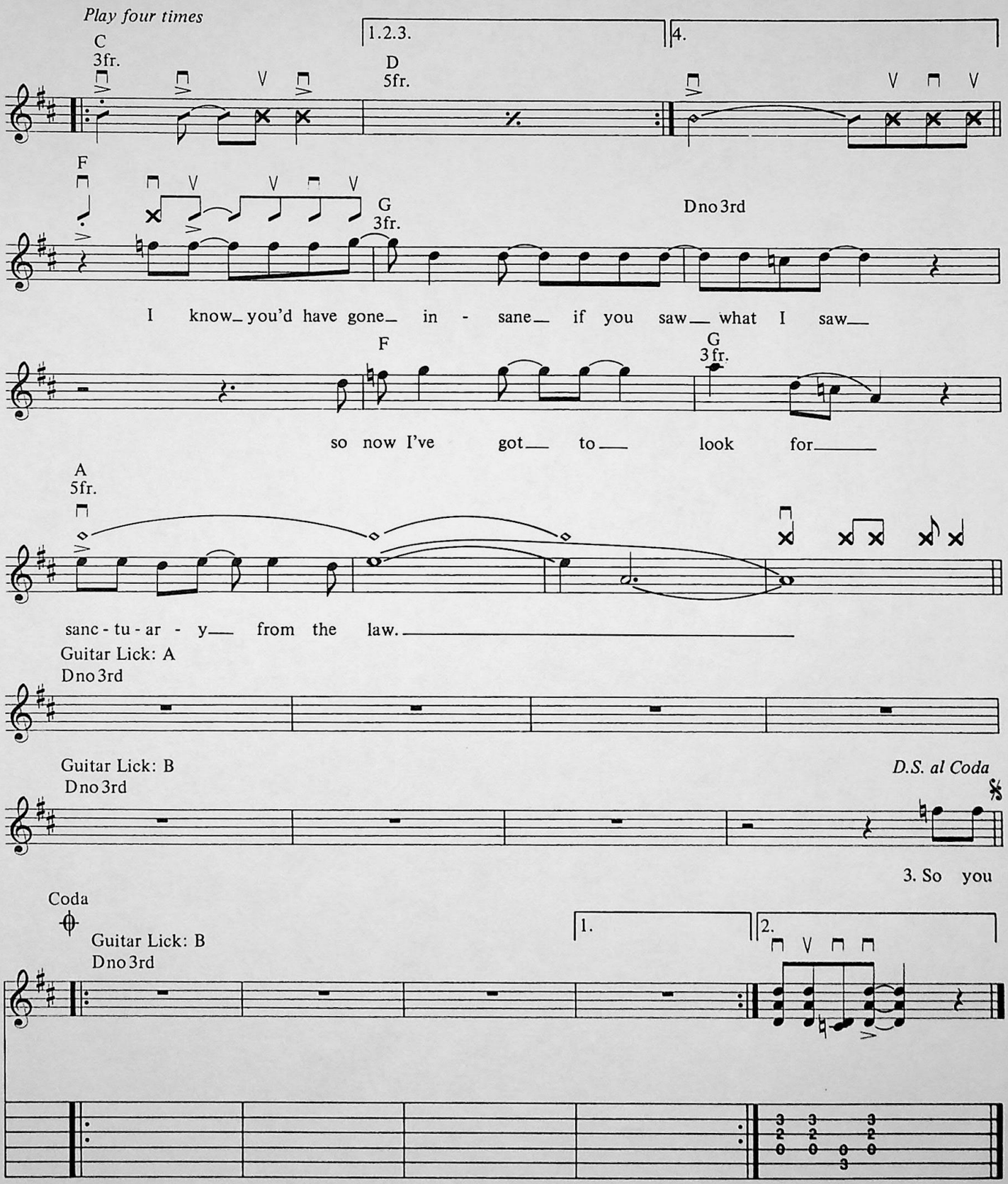
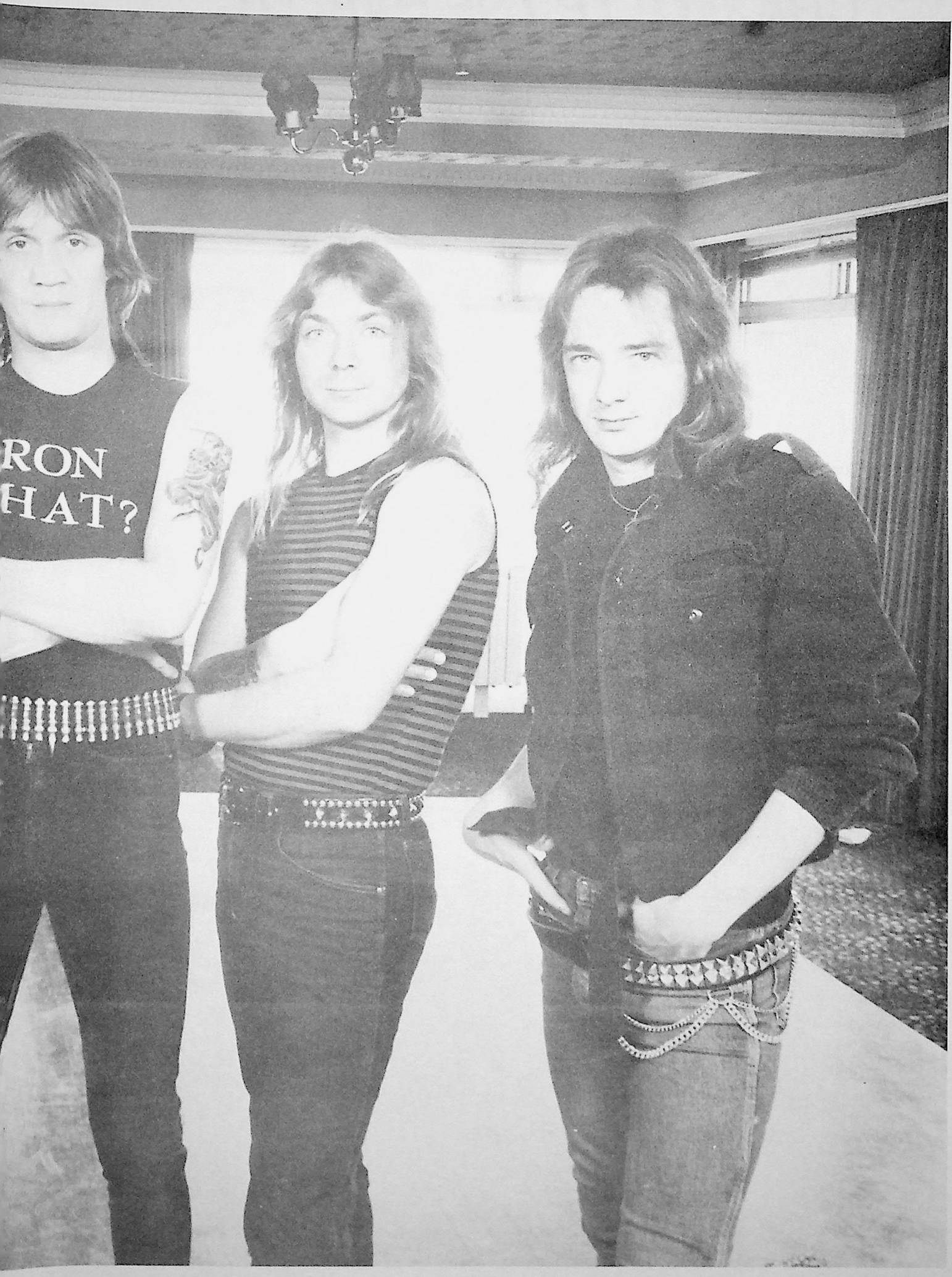

A
5fr.
1.
sanc - tu - ar - y from the law.
Guitar Lick: A
Dno 3rd
Guitar Lick: B
Dno 3rd
2. I
2.
A
5fr.
So give me sanc - tu - ar - y from
G
3fr.
A
5fr.
D
5fr.
the law and I'll be al - right. Just give me
A
5fr.
G
3fr.
A
5fr.
D
5fr.
sanc - tu - ar - y from the law and love me to - night to -
E
7fr.
D
5fr.
E
7fr.
D
5fr.
E
7fr.
D
5fr.
C
3fr.
D
5fr.
night.


C
3fr.
D
5fr.
Bm
7fr.
A
5fr.
To Coda
(Let first chord ring through measure)
B
This is rhythm underneath improvised solo.
If used as the solo break, then cut all playing
in half.
Guitar Lick: B
Dno3rd
Play eight times
F
G
3fr.
Guitar Lick:B
Dno3rd
F
G
3fr.
Guitar Lick:B
Dno3rd
Play three times
Dno3rd
C
Guitar Lick: B
Dno3rd
Play four times
Am
B
D
B



2. I met up with a 'slinger last night to keep me alive.
   He spends all his money on gambling and guns to survive.

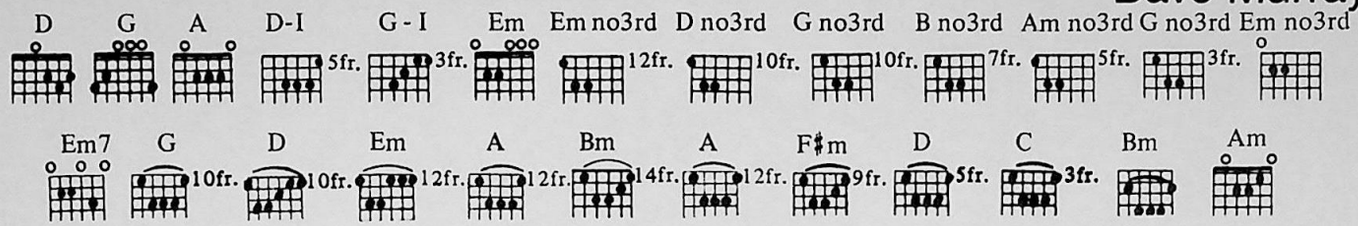
3. I can laugh at the wind, I can howl at the rain.
   Down in the Canyon or out in the plain.



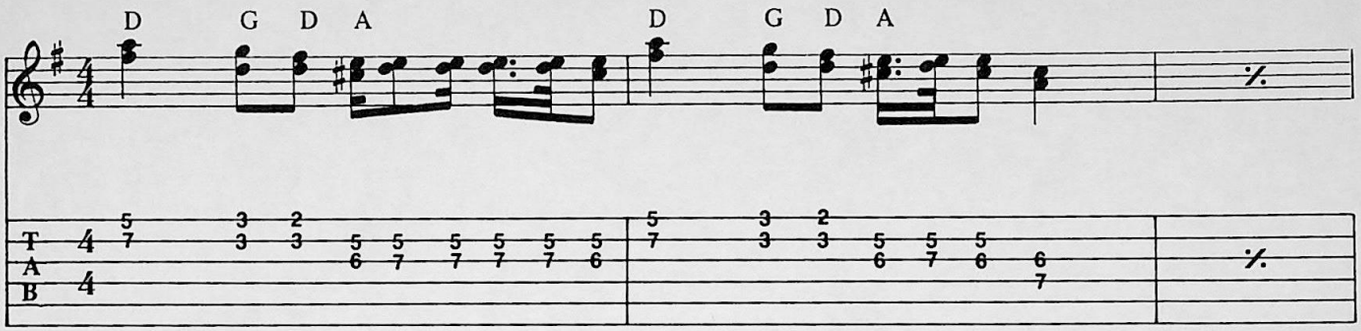
SIMON FOWLER

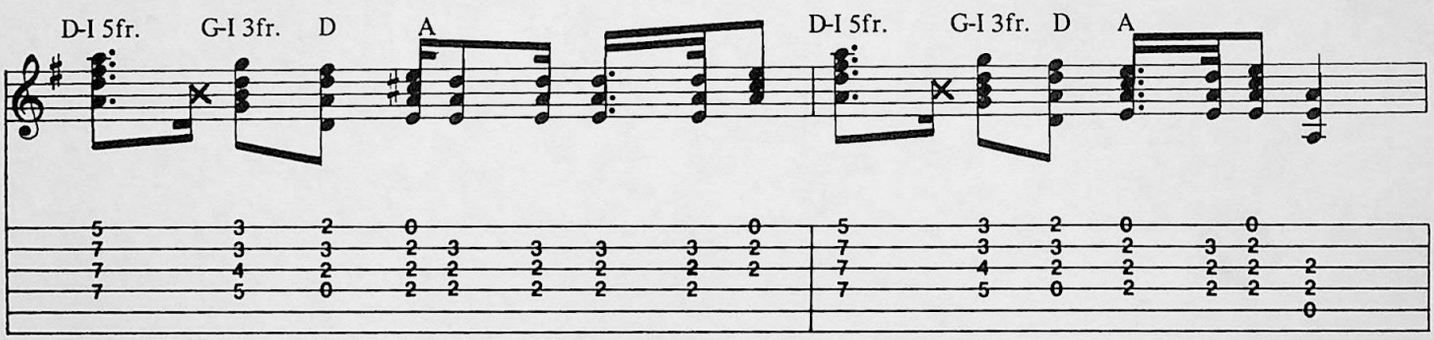
CHARLOTTE THE HARLOT

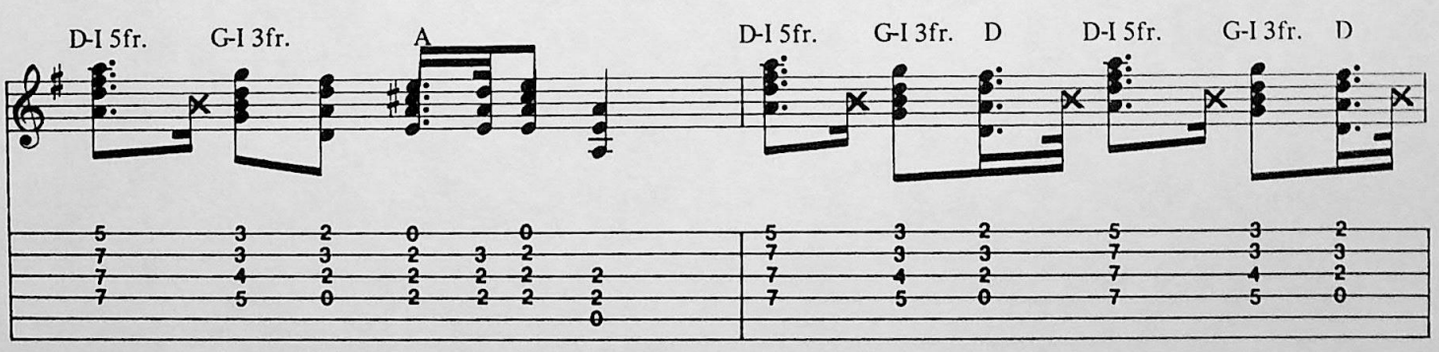
Words and Music by
Dave Murray

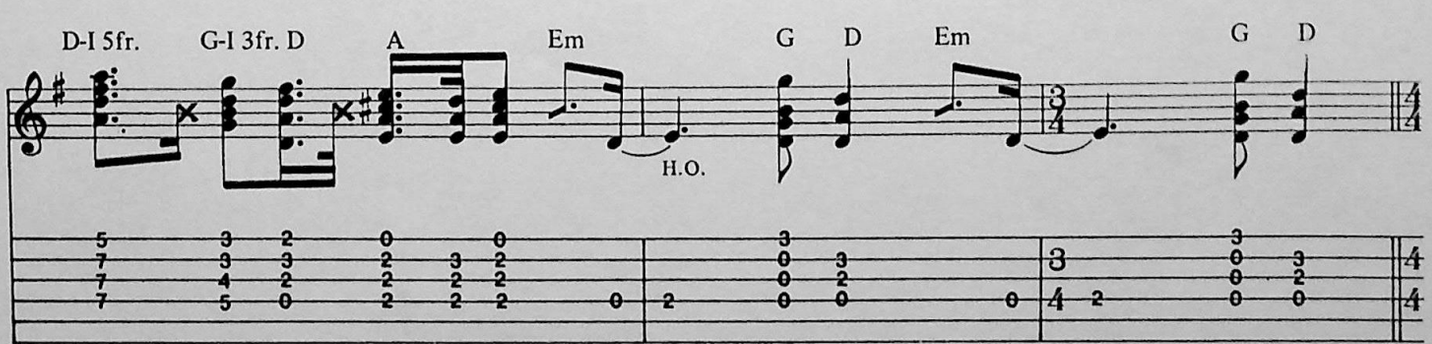


Moderately









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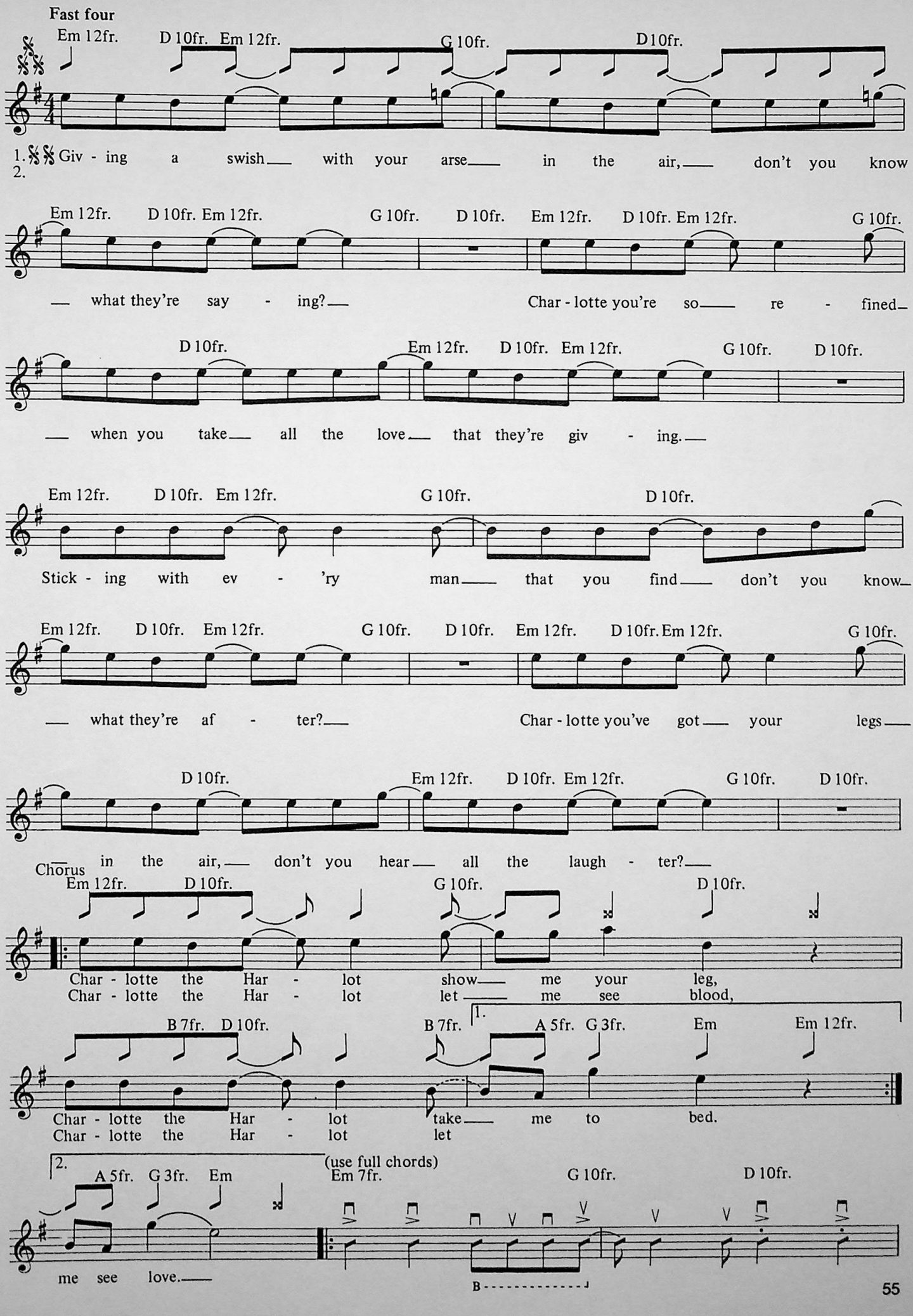
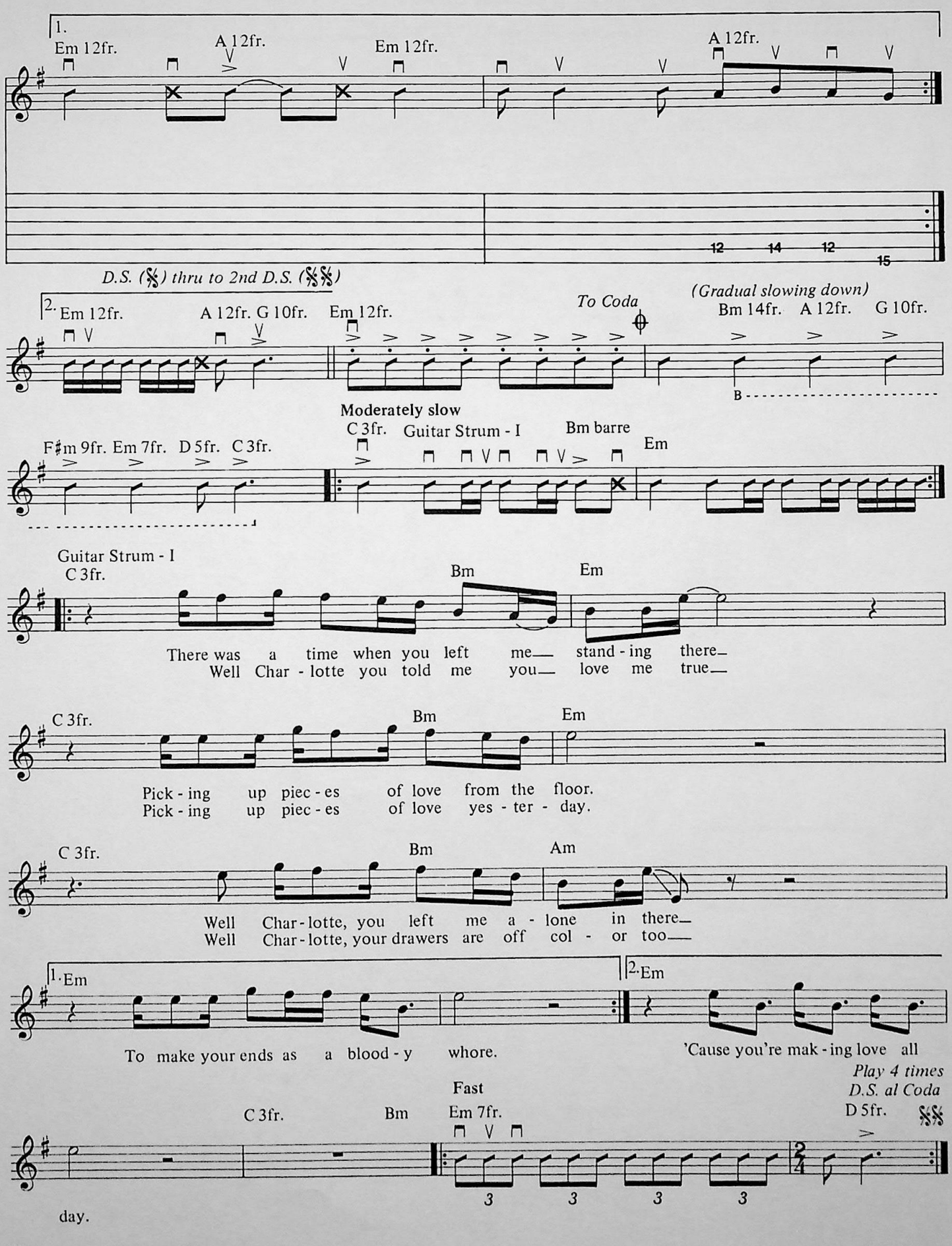
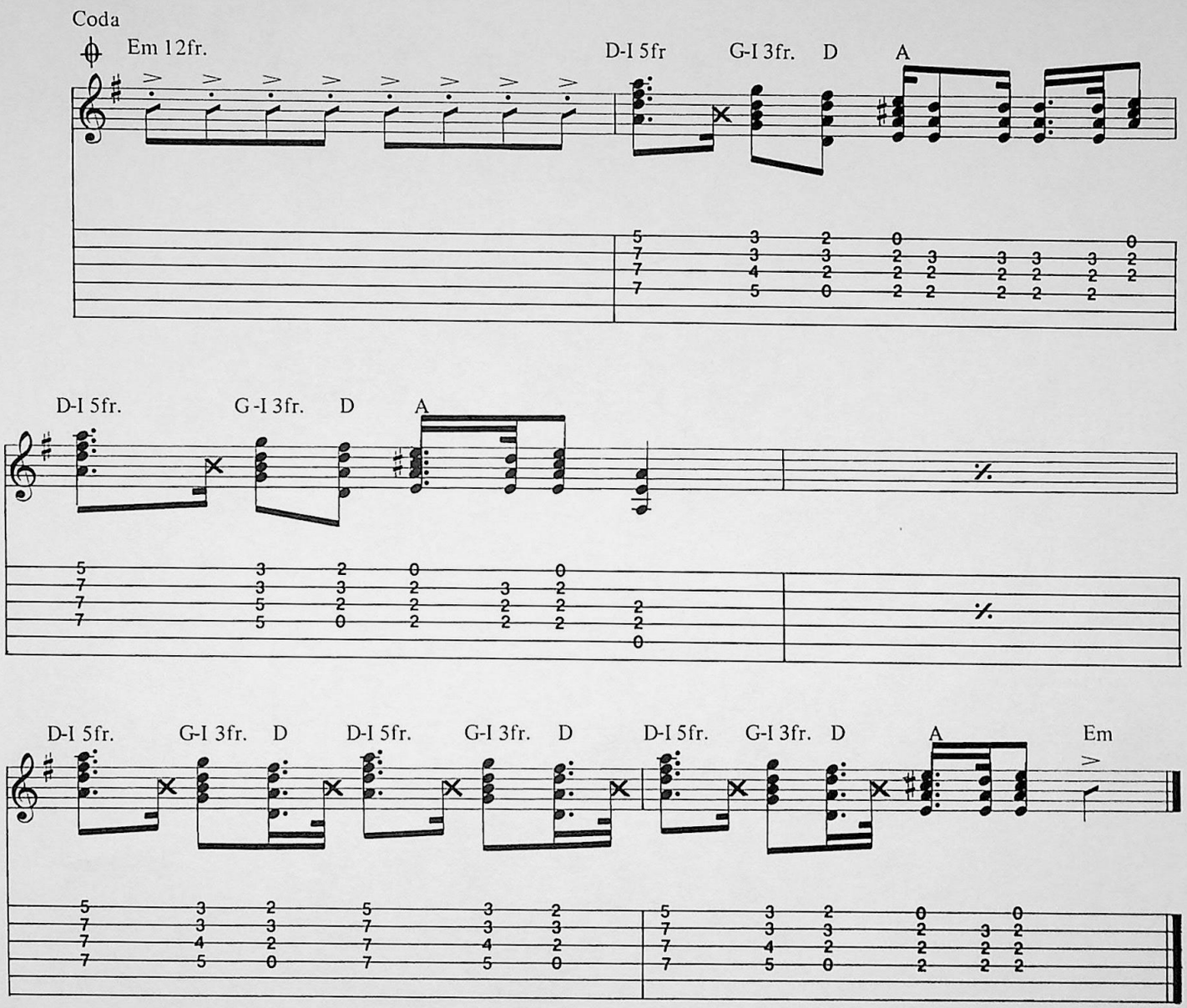

Fast four
Em 12fr. D 10fr. Em 12fr. G 10fr. D10fr.
1. Giv - ing a swish with your arse in the air, don't you know
2.
Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr.
what they're say - ing? Char - lotte you're so re - fined
D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.
when you take all the love that they're giv - ing.
Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.
Stick - ing with ev - 'ry man that you find don't you know
Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr.
what they're af - ter? Char - lotte you've got your legs
D 10fr. Em 12fr. D 10fr. Em 12fr. G 10fr. D 10fr.
in the air, don't you hear all the laugh - ter?
Chorus
Em 12fr. D 10fr. G 10fr. D 10fr.
Char - lotte the Har - lot show me your leg,
Char - lotte the Har - lot let me see blood,
B 7fr. D 10fr. B 7fr. 1. A 5fr. G 3fr. Em Em 12fr.
Char - lotte the Har - lot take me to bed.
Char - lotte the Har - lot let
2. A 5fr. G 3fr. Em (use full chords) Em 7fr. G 10fr. D 10fr.
me see love.
B


1.
Em 12fr.
A 12fr.
Em 12fr.
A 12fr.
12 14 12 15
D.S. (𝄋) thru to 2nd D.S. (𝄋𝄋)
2.
Em 12fr.
A 12fr. G 10fr.
Em 12fr.
To Coda
(Gradual slowing down)
Bm 14fr. A 12fr. G 10fr.
B
Moderately slow
F♯m 9fr. Em 7fr. D 5fr. C 3fr.
C 3fr. Guitar Strum - I
Bm barre
Em
Guitar Strum - I
C 3fr.
Bm
Em
There was a time when you left me stand - ing there
Well Char - lotte you told me you love me true
C 3fr.
Bm
Em
Pick - ing up piec - es of love from the floor.
Pick - ing up piec - es of love yes - ter - day.
C 3fr.
Bm
Am
Well Char - lotte, you left me a - lone in there
Well Char - lotte, your drawers are off col - or too
1. Em
2. Em
To make your ends as a blood - y whore.
'Cause you're mak - ing love all
Play 4 times
D.S. al Coda
Fast
C 3fr.
Bm
Em 7fr.
D 5fr.
𝄋𝄋
3 3 3 3
day.

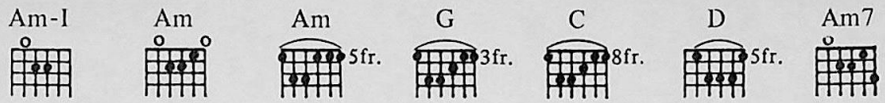


2nd verse

Taking so many men to your room
Don't you feel no remorse
You charge them a "fiver"
It's only for starters
And ten for the main course.
And you've got no feelings,
They died long ago
Don't you care who you let in.
And don't you know your breaking the law.
With the service you're giving.

IRON MAIDEN

Words and Music by
Steve Harris



Fast four

No chord

P.O. P.O.

Guitar Lick: A

Am - I

Am

B

Am - I

Am

B

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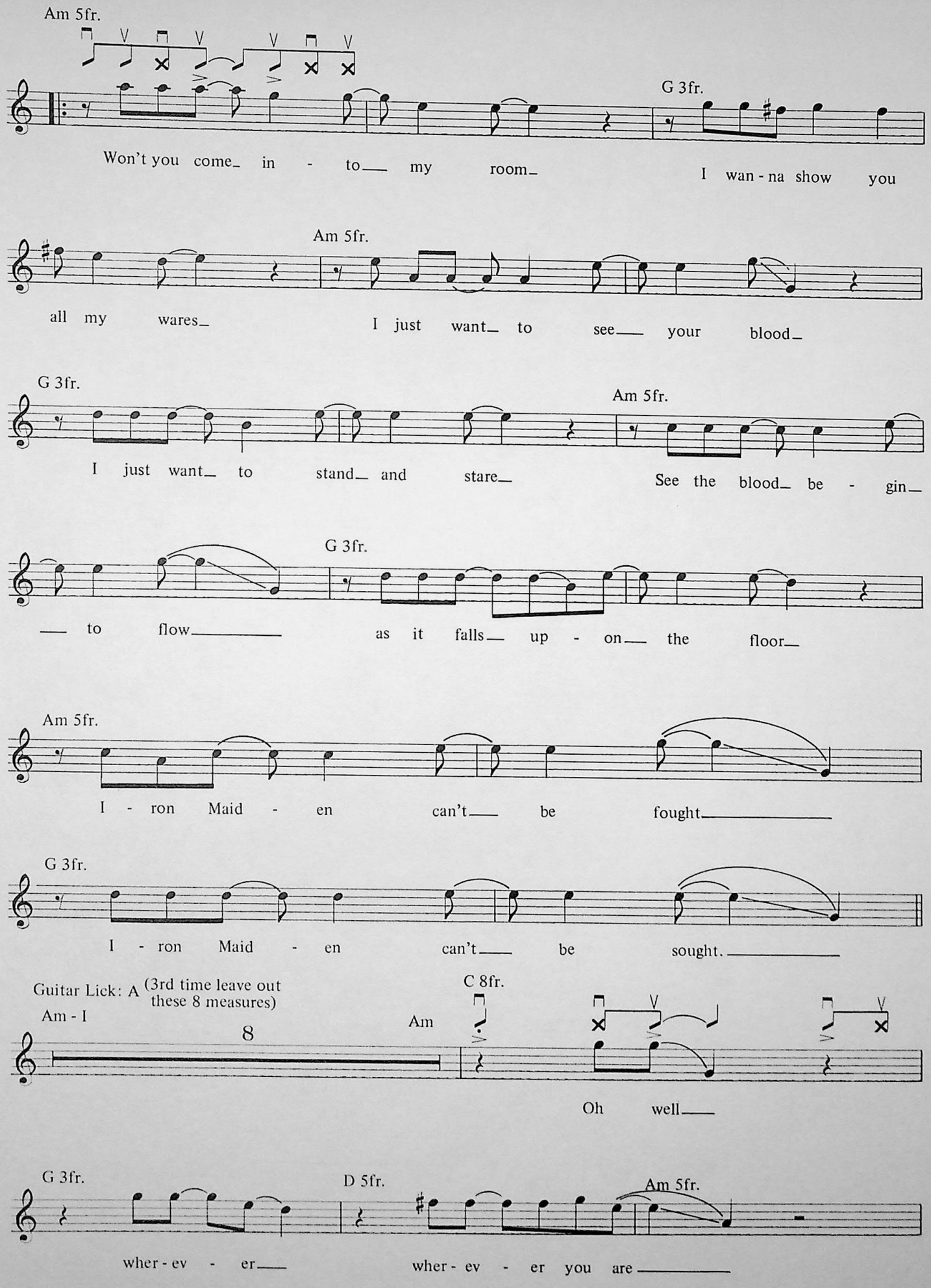
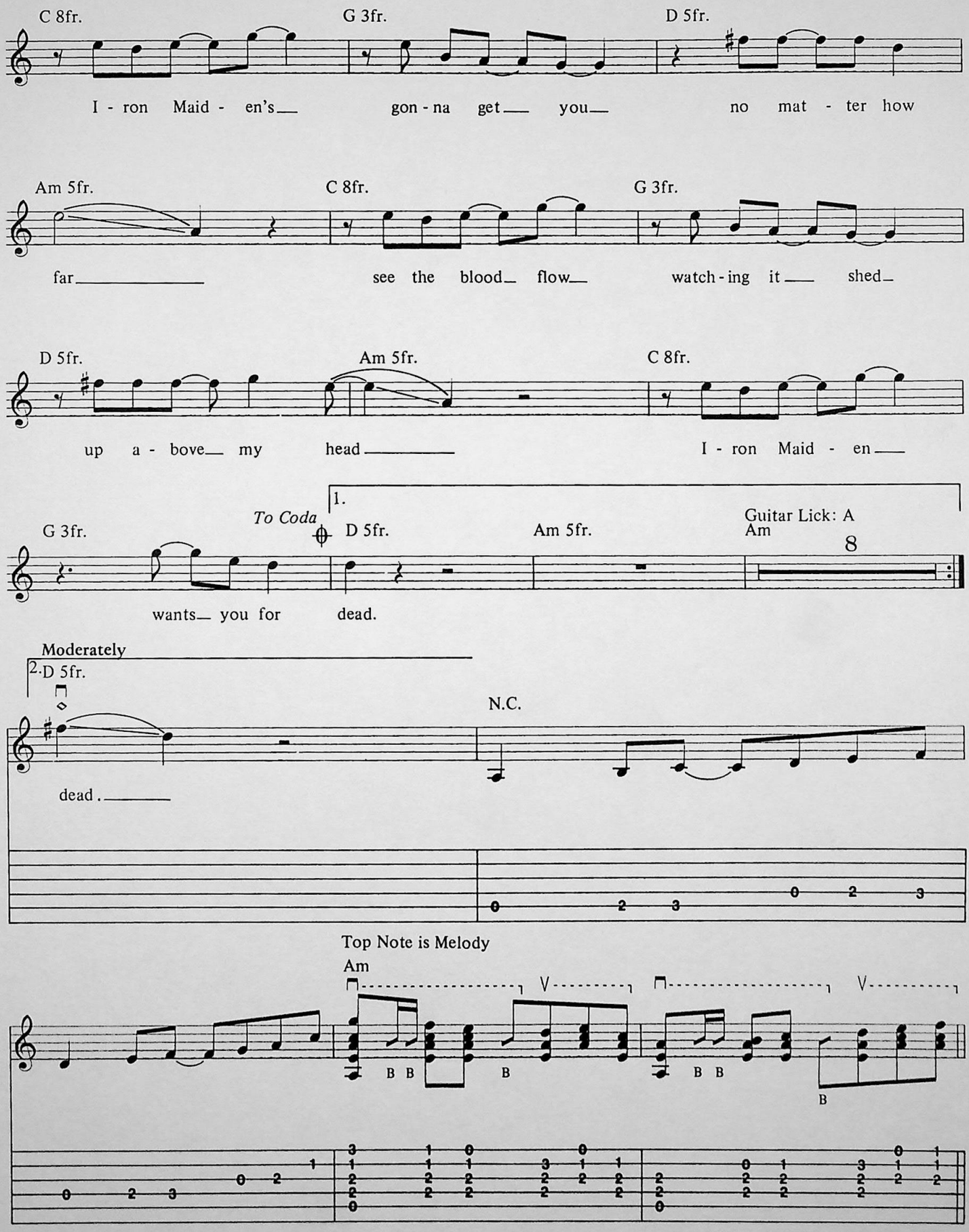
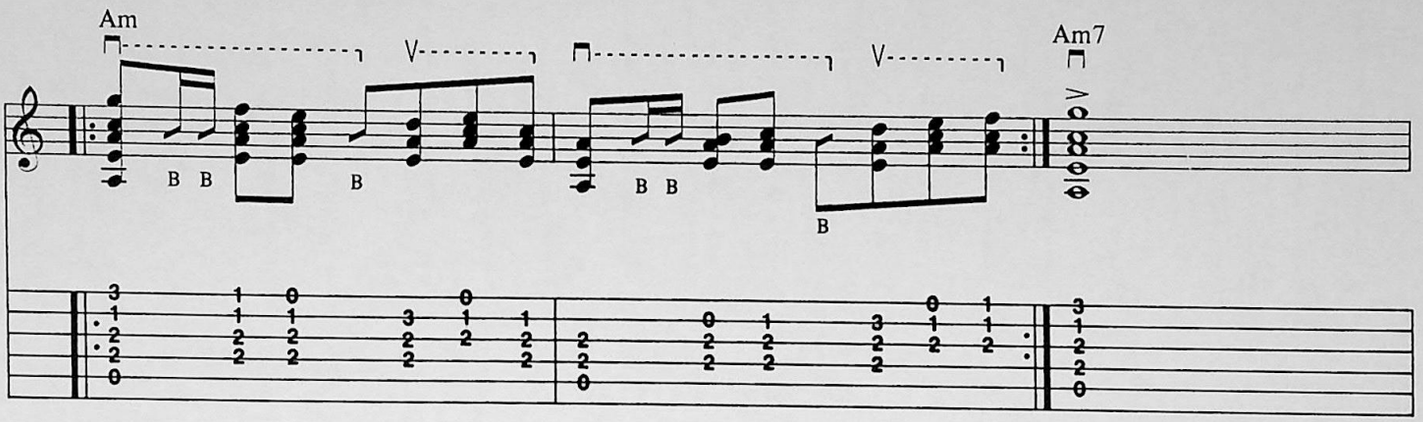
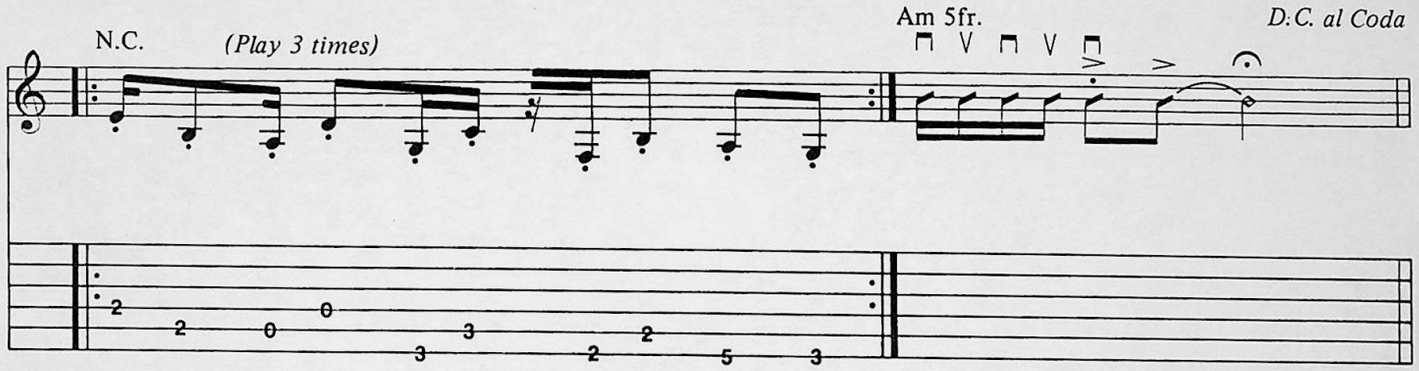
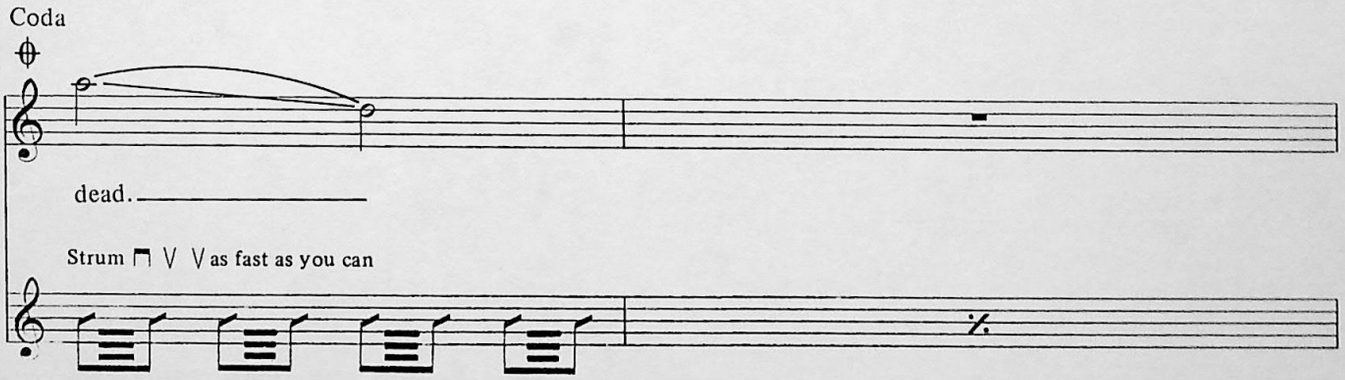
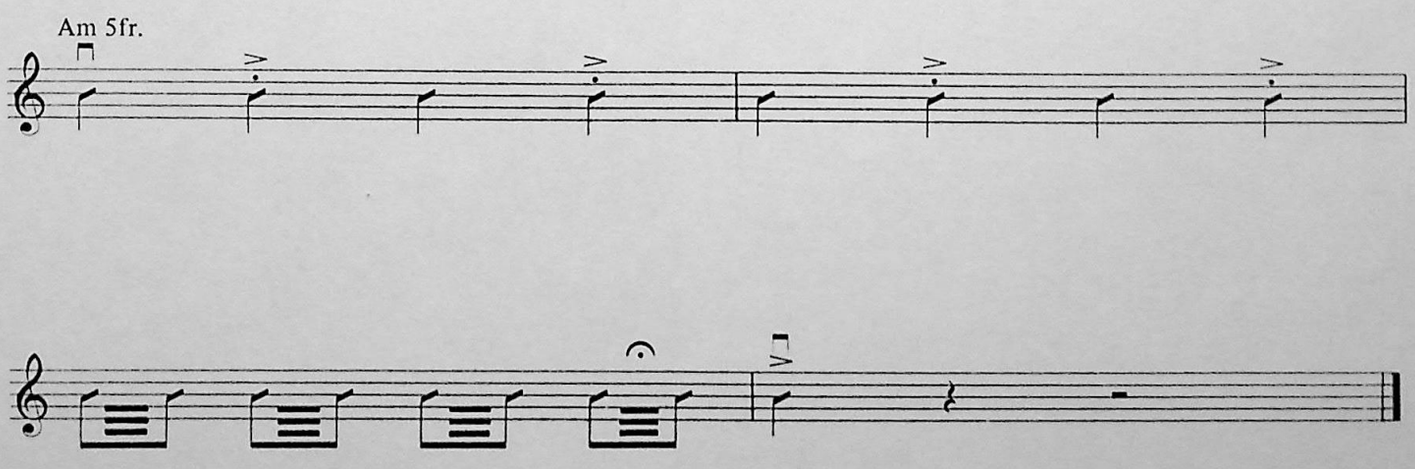

Am 5fr.
G 3fr.
Won't you come_ in - to__ my room_ I wan - na show you
Am 5fr.
all my wares_ I just want_ to see__ your blood_
G 3fr.
Am 5fr.
I just want_ to stand__ and stare_ See the blood_ be - gin_
G 3fr.
__ to flow_____ as it falls__ up - on__ the floor_
Am 5fr.
I - ron Maid - en can't__ be fought_____
G 3fr.
I - ron Maid - en can't__ be sought._____
Guitar Lick: A (3rd time leave out these 8 measures)
Am - I
8
Am
C 8fr.
Oh well__
G 3fr.
D 5fr.
Am 5fr.
wher - ev - er__ wher - ev - er you are_____


C 8fr.
G 3fr.
D 5fr.
I - ron Maid - en's
gon - na get
you
no mat - ter how
Am 5fr.
C 8fr.
G 3fr.
far
see the blood flow
watch - ing it
shed
D 5fr.
Am 5fr.
C 8fr.
up a - bove my head
I - ron Maid - en
1.
G 3fr.
To Coda
D 5fr.
Am 5fr.
Guitar Lick: A
Am
8
wants you for dead.
Moderately
2. D 5fr.
N.C.
dead.
Top Note is Melody
Am


Am
Am7
B B
B
B B
B


N.C.
(Play 3 times)
Am 5fr.
D.C. al Coda


Coda
dead.
Strum as fast as you can


Am 5fr.

INTERVIEW

RECORDING &

by John Stix

John: When you started writing for Iron Maiden, did you have a style in mind that you wanted to create?

Steve: It turns out that writing the songs was a natural thing. There were a lot of different bands that I tried to keep away from sounding like. In the early days we used to do covers of Wishbone Ash and Free. As soon as we got our own things together we got rid of them. The first song I ever wrote that we recorded was called *Burnin' Ambition.* It was the B side of the *Running Free* single in England.

John: Right from the start you've had a very clean,clear bass sound in the studio.

Steve: I've always liked that sort of sound. Because of the way I write songs I think the bass should be heard as clearly as the guitars in the mix. It's not just there for bottom and feel. The bass and drums should be there to keep the beat. But there are times when the bass can go out and do different things as well. I'll do a harmony or unison on the bass to the guitars. In *Phantom of the Opera* I play a unison with one guitar while the other is playing a harmony. We do that quite a lot.

John: Do you have any favorite harmony passages?

Steve: There's one in particular I enjoy on *Another Life*.

John: There also seems to be a bit of a classical touch to your scales?

Steve: That's a natural thing. I don't read music and when I practice I don't play scales. I don't know the scales to begin with.

John: You've gotten a better sound with each album. But the step from *NUMBER OF THE BEAST* to *PIECE OF MIND* is a quantum leap.

Steve: We think so too. The only thing I can put it down to is that it's our third album with Martin Birch producing. The more we work with him, the better our working relationship gets. He knows what we want. We're also more experienced in the studio and that means we know more about how to get what we want. I think the new drummer, Nicko McBrain, also makes a big difference with the songs climaxing in the right places.

John: Do you record the rhythm tracks first?

Steve: We do bass, drums and two rhythm guitar parts pretty much as they would be done live, but without the harmony guitar parts on the top. Sometimes we use a guide vocal and sometimes we don't. The rhythm tracks are done pretty much live.

John: On *PIECE OF MIND* every song has a different focus.

Steve: There's more diversity to the writing on this album. Bruce and Adrian contributed more and that gives it a different feel.

John: When it comes to solo, I'd say that Dave is the T-bar wild man and Adrian is more thoughtful.

Steve: Dave generally does them off the top of his head. Adrian will work something out eight out of ten times. Sometimes his solos stick in your mind more because they have more melody to them.

John: My headphones tell me you use a Fender bass.

Steve: A Fender Precision bass. For amps I have Hi Watt preamps with graphic EQ built in and recording studio designed slave amps.

John: Do you record with your stage setup?

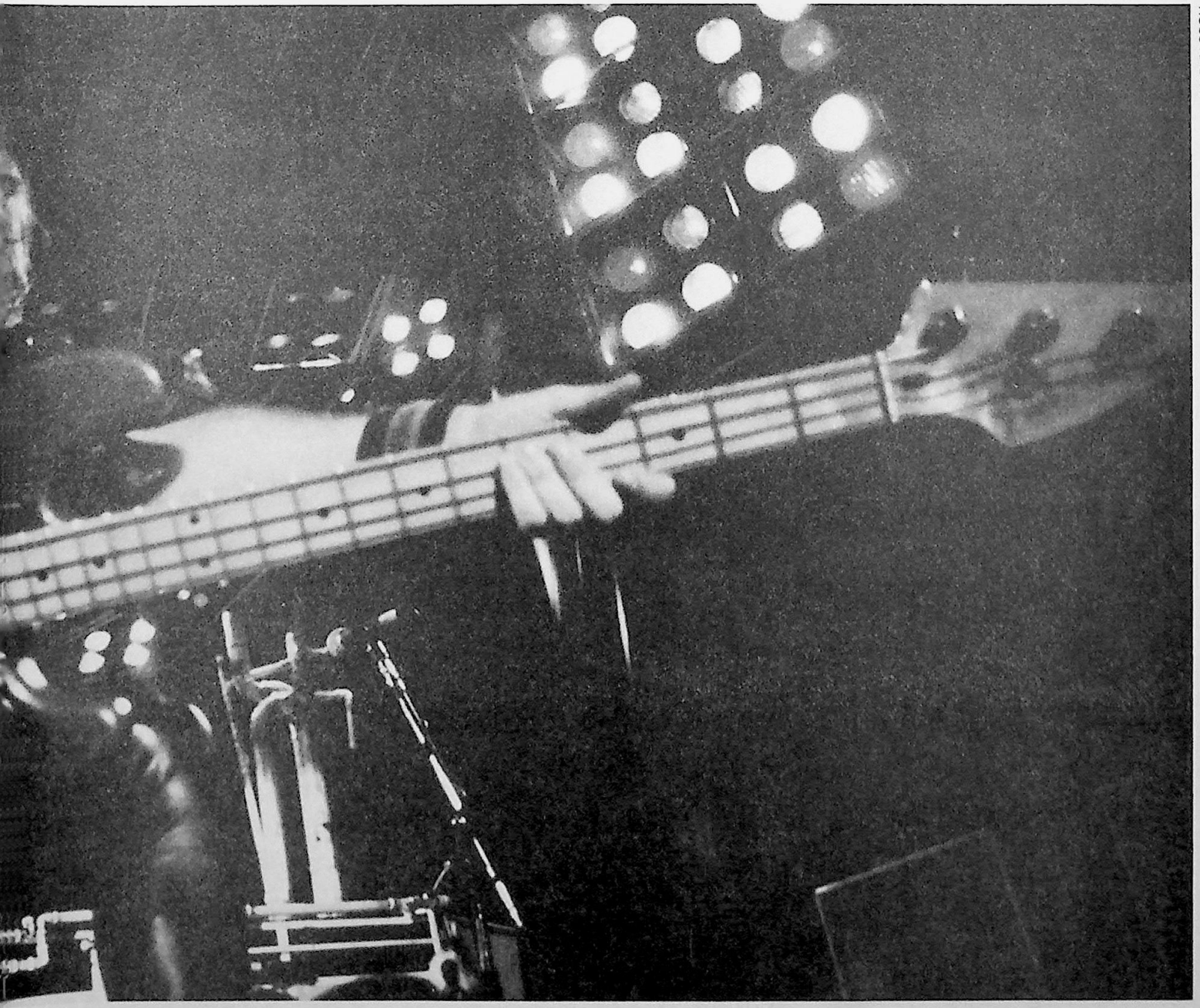
Steve: Yes I do. I have an RSD slave amp and Marshall 4x12" cabinets with Ev speakers. Dave and Adrian both use 50 watt Marshall heads with the original Celestions in their 4x12" bottoms.

John: Do you know their guitar preferences?

Steve: Adrian plays an Ibanez Destroyer and a Gibson SG. Dave still uses a Stratocaster.

John: You mentioned Chris Squire as an influence. What other bass players do you listen to?

& EQUIPMENT



ROSS HALFIN

Steve: I like the ones I've listened to for years. They include Mike Rutherford, Geddy Lee, Andy Fraser and John Entwistle. There are loads of them really.

John: Do you feel any pressure with success?

Steve: There is more pressure. Each album you do, each tour you do, you have to try and make them better than the last one. There's more pressure, but the more experience you have the more prepared you are to deal with it.

John: Is it unique that the bass player is the leader and main composer of a metal band?

Steve: I don't think so. There are quite a few bass players who do a lot of writing. Look at Geddy Lee and Phil Lynott. I don't know if they write on bass. I would like to find that out. Most of the songs would have turned out differently if they had been written on the guitar because it's a different approach. I do think this is something that gives us part of our sound. Generally when people write on the guitar they tend to write with chords. You can usually tell when a song's been written based on chords.

John: What song would you recommend people start with in this book?

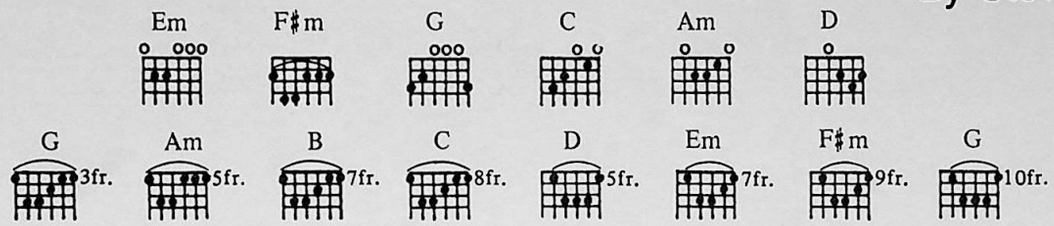
Steve: On a beginners level, *Running Free* is quite easy as is *Flight of Icarus*. For the more difficult pieces I suggest *Phantom of the Opera* and *To Tame A Land.*

John: Do you have any overall advice about how to approach the songs?

Steve: When approaching any song try and recreate the same sort of feel. Learn to play it slowly then gradually build up the speed until you've got it where it belongs. I'm very flattered that people want to learn our songs. I hope they have an easier time learning them than I did writing them!

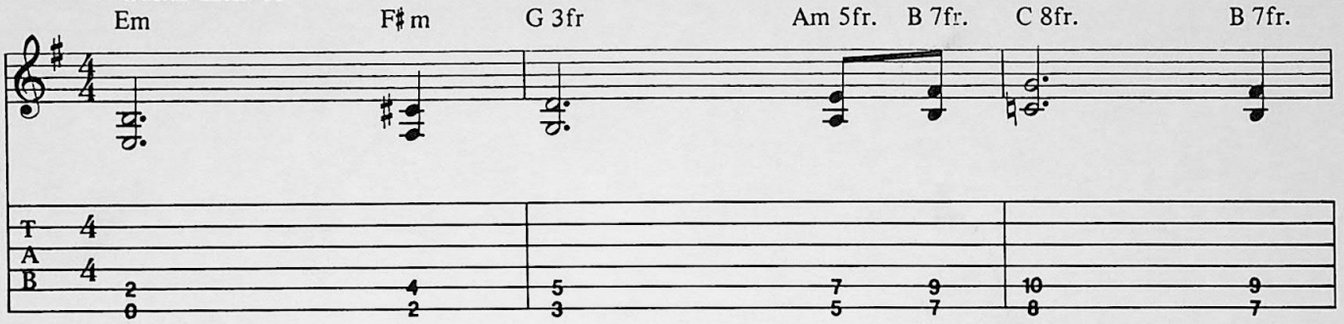
THE IDES OF MARCH

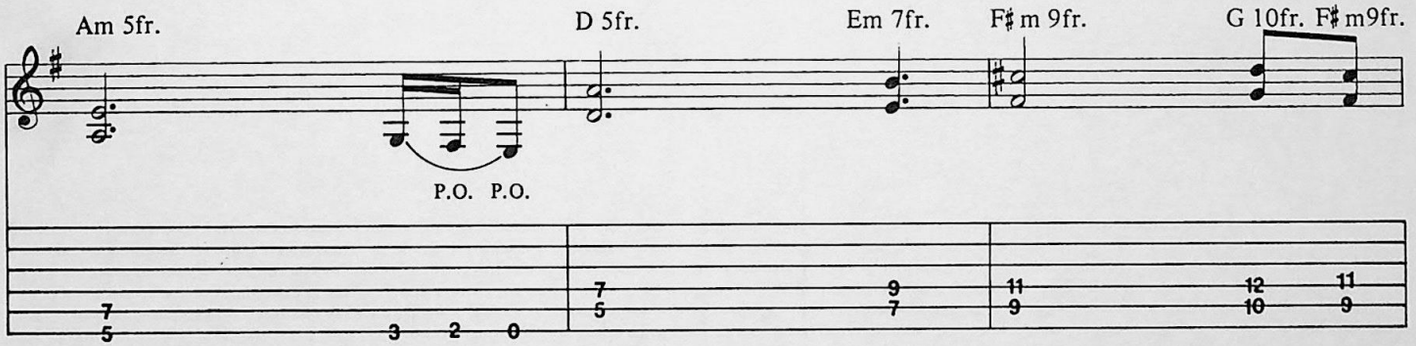
By Steve Harris

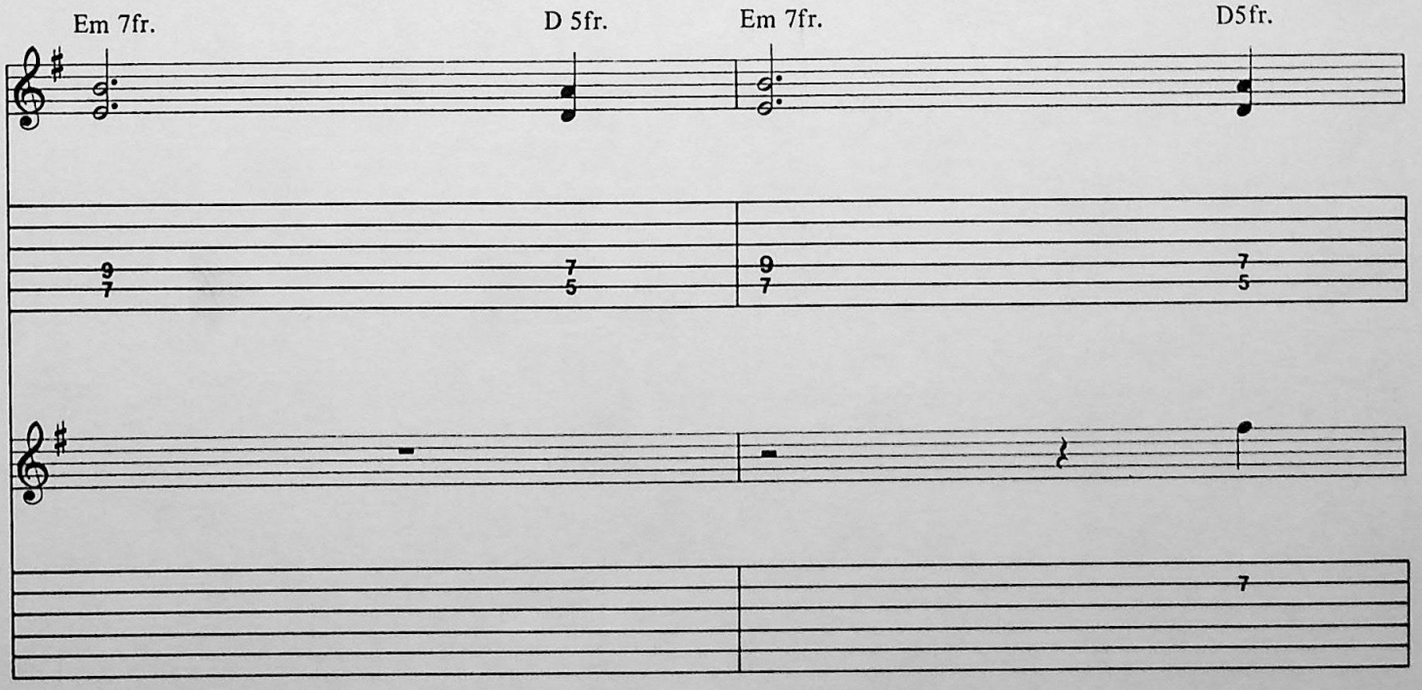


Moderately slow

Guitar Lick: A







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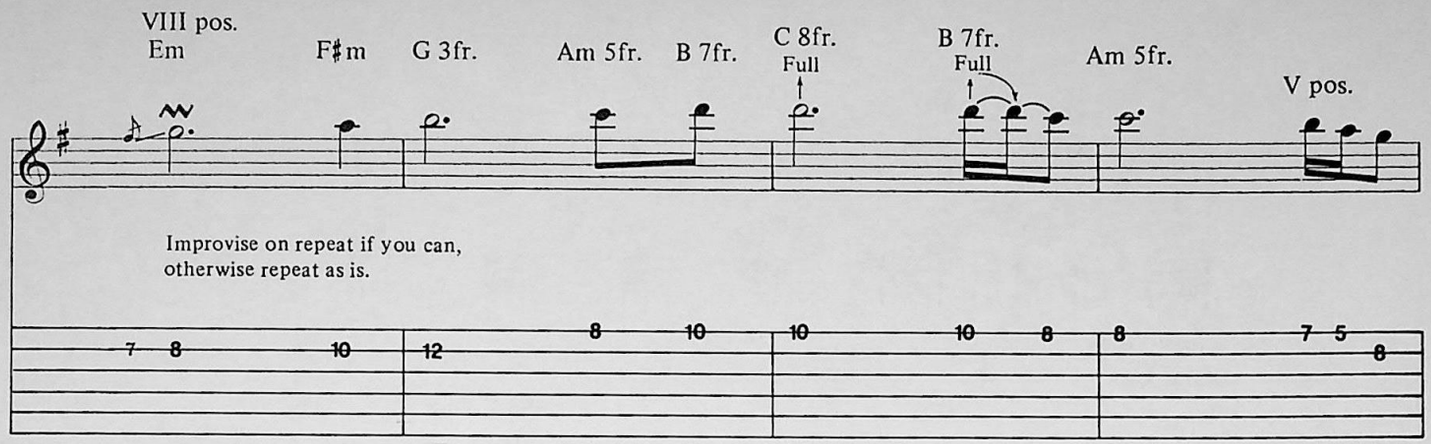
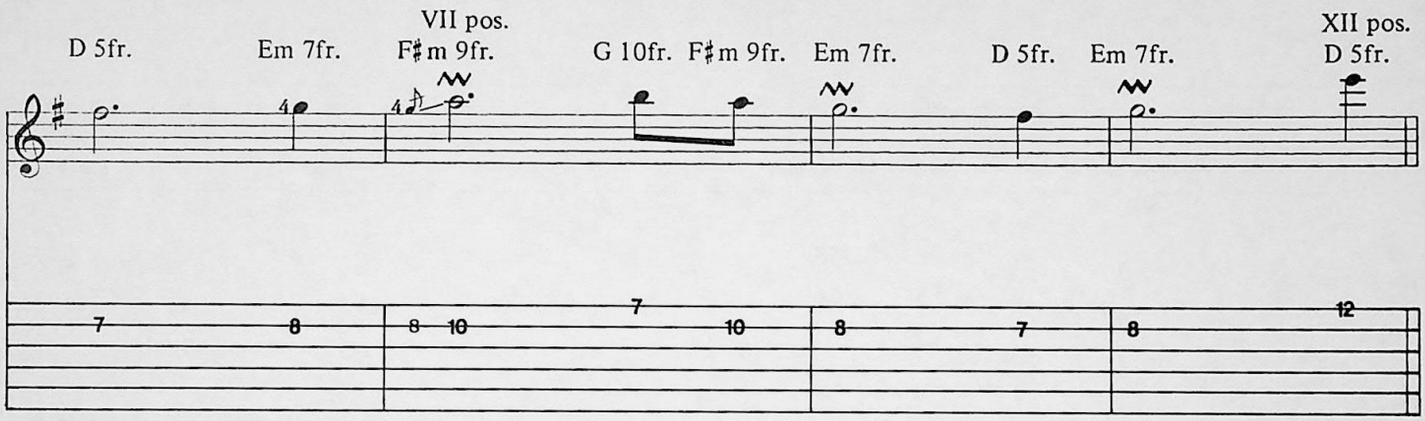
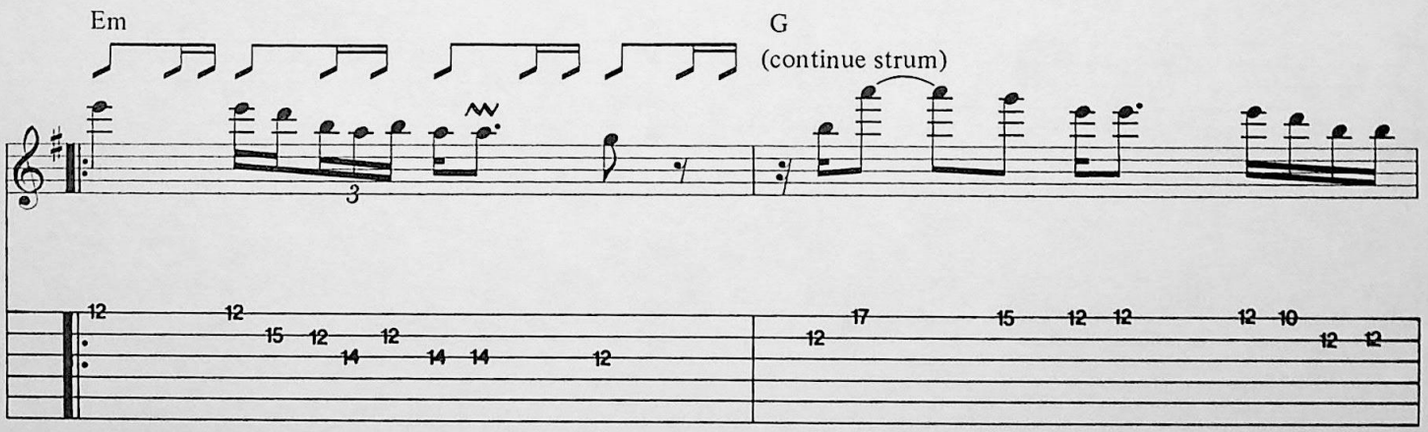
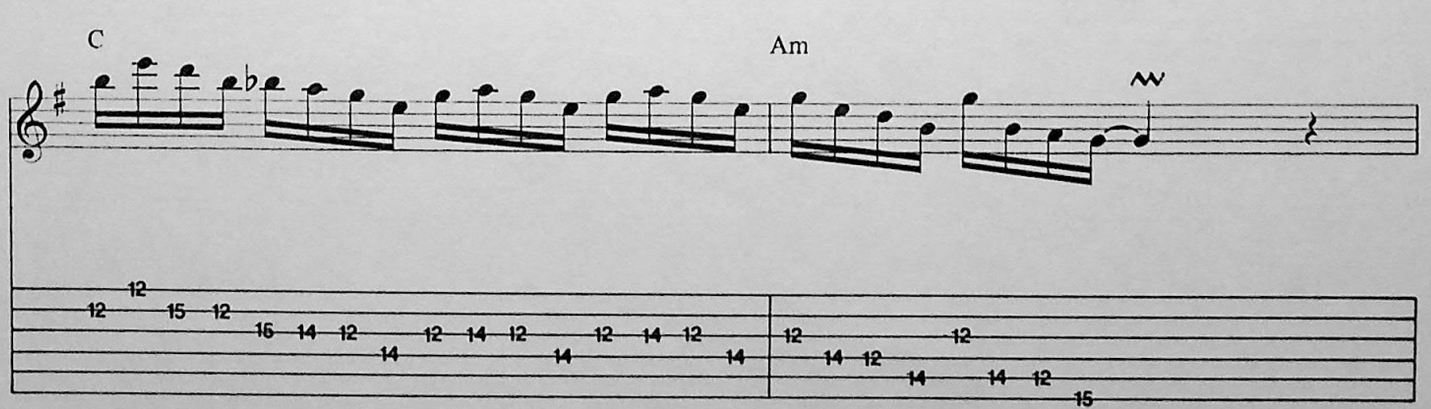
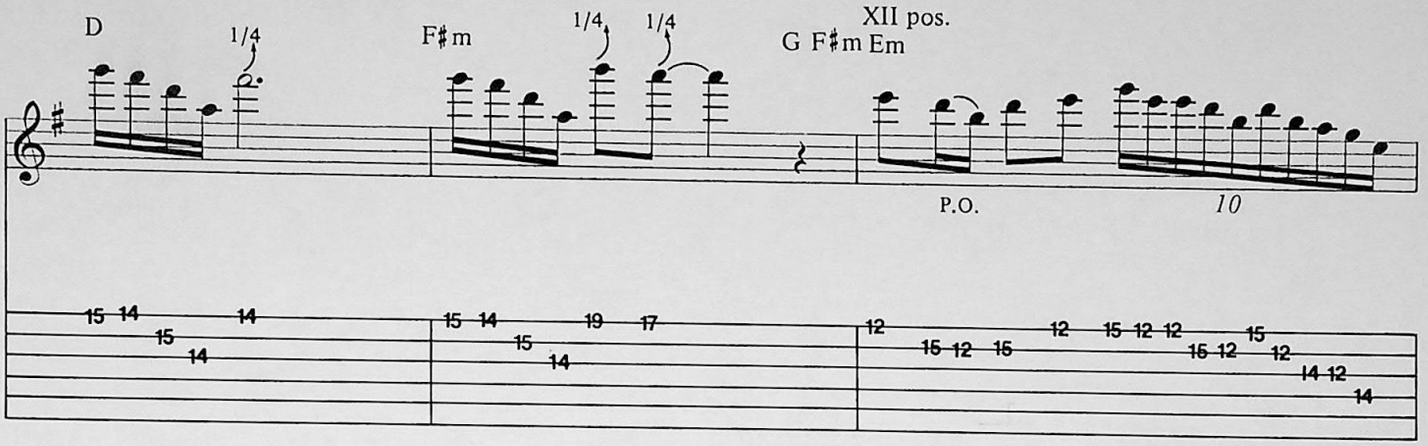
Guitar Lick: A is played underneath

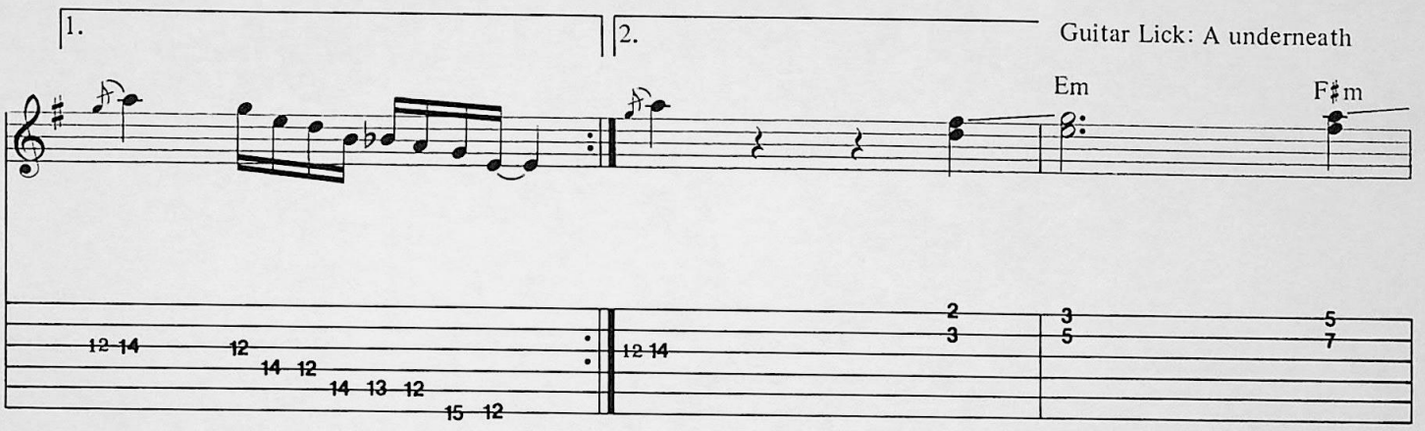


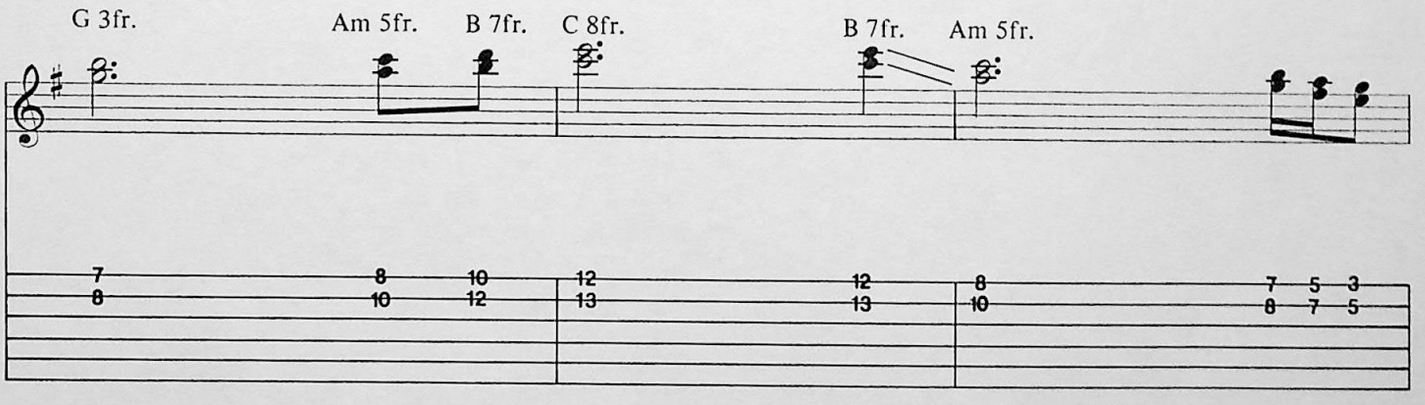


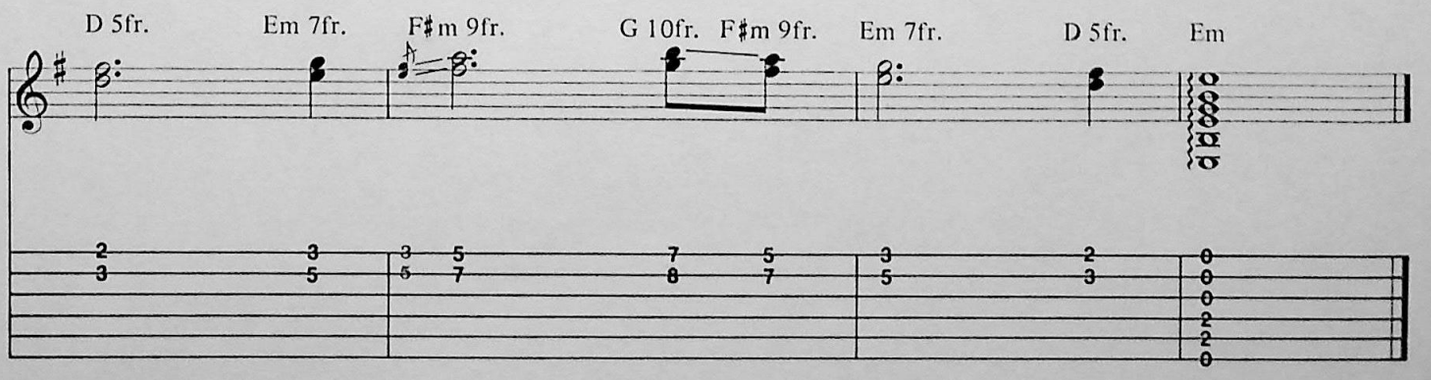





D
1/4
F♯m
1/4
1/4
XII pos.
G F♯m Em
P.O.
10

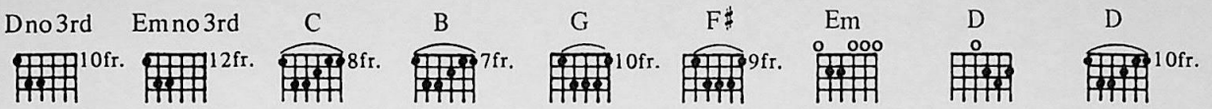

1.
2.
Guitar Lick: A underneath
Em
F♯m


G 3fr.
Am 5fr.
B 7fr.
C 8fr.
B 7fr.
Am 5fr.


D 5fr.
Em 7fr.
F♯m 9fr.
G 10fr.
F♯m 9fr.
Em 7fr.
D 5fr.
Em

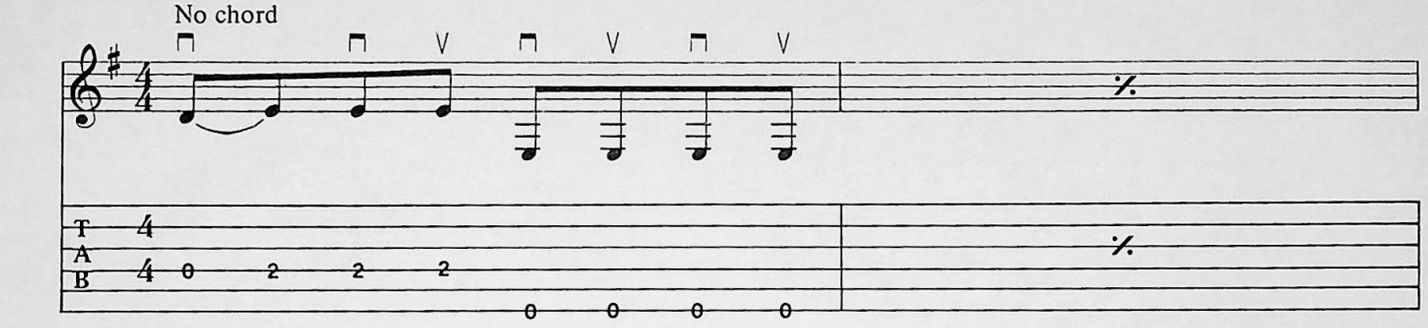
WRATHCHILD

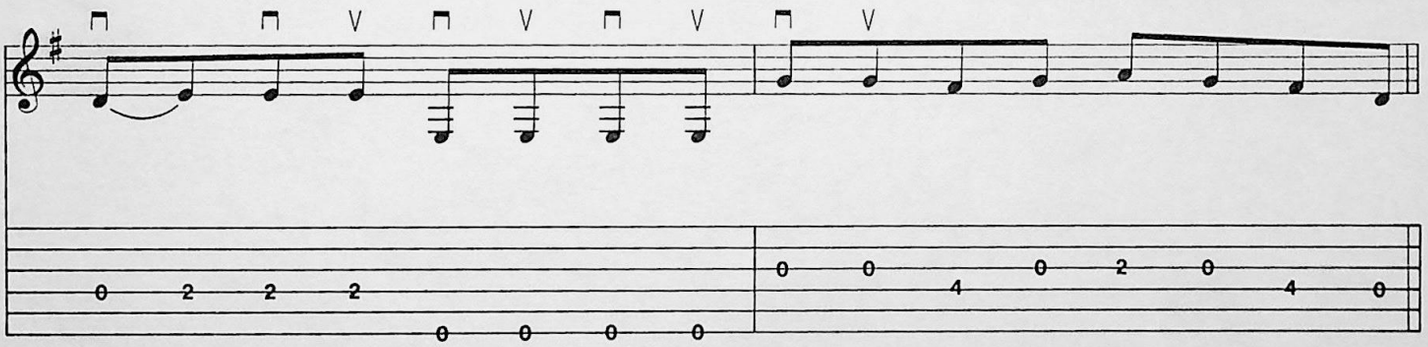
Words and Music by
Steve Harris



Moderately Fast

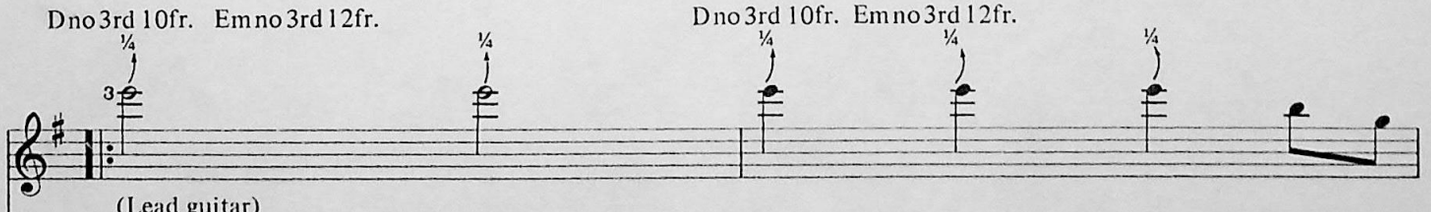
No chord





Dno3rd 10fr. Emno3rd 12fr.

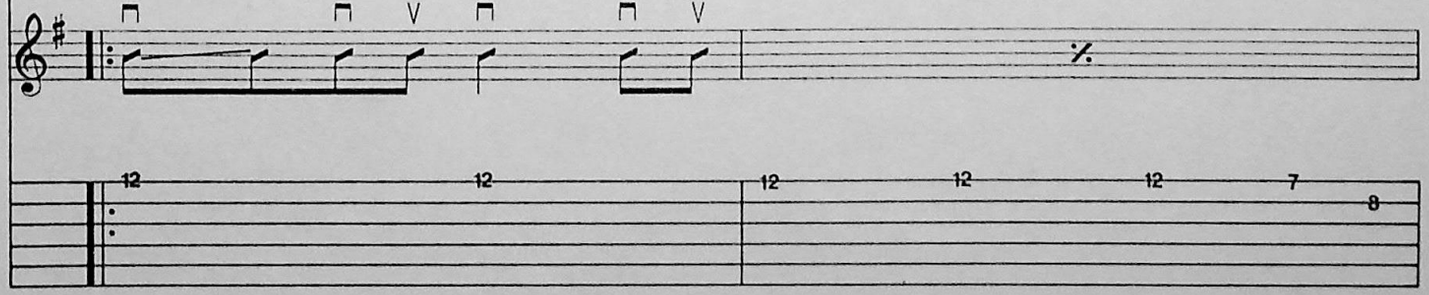
Dno3rd 10fr. Emno3rd 12fr.



(Lead guitar)

(Rhythm guitar)

Guitar Lick: A (To be played under solo, or in place of solo if you are the only one playing)



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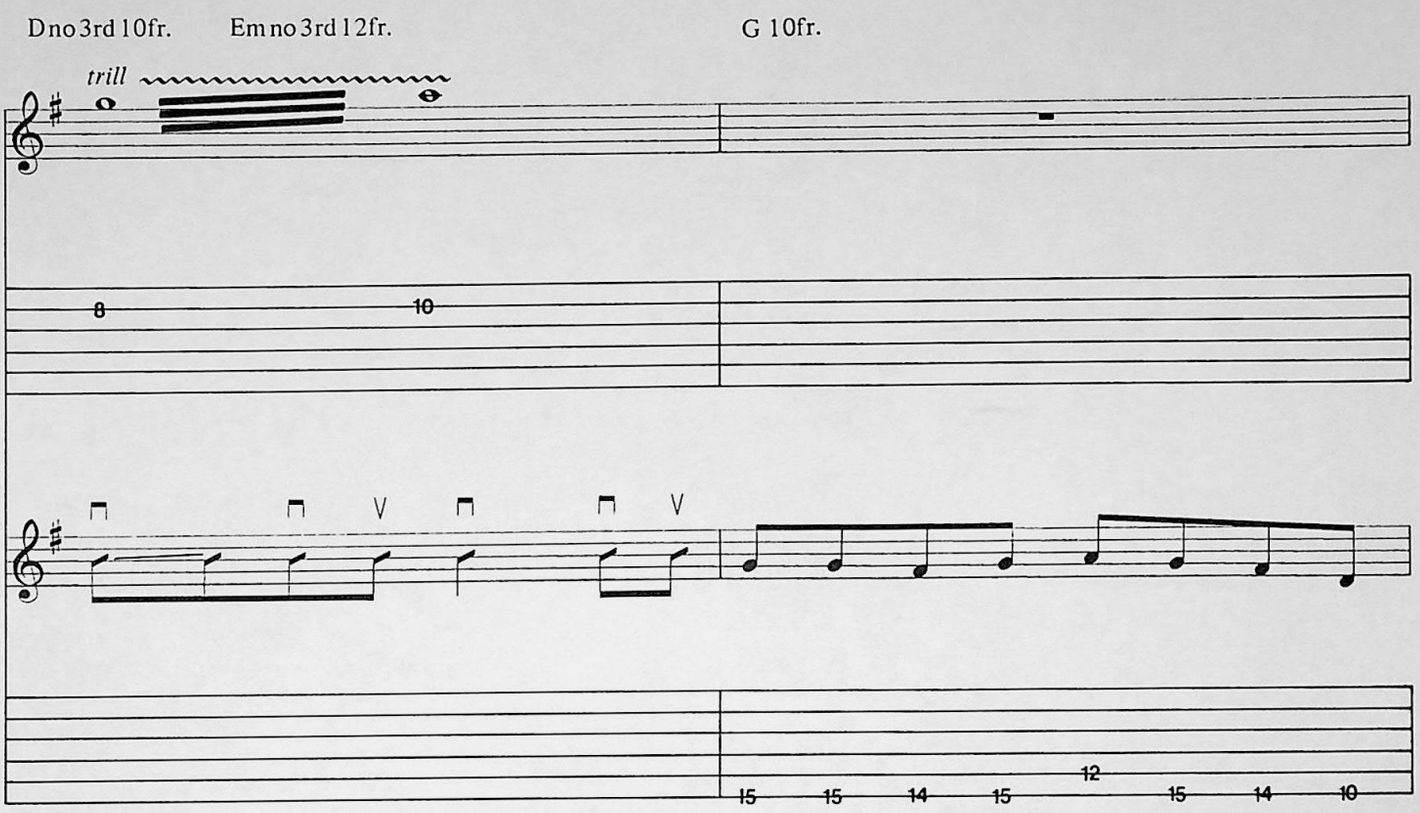
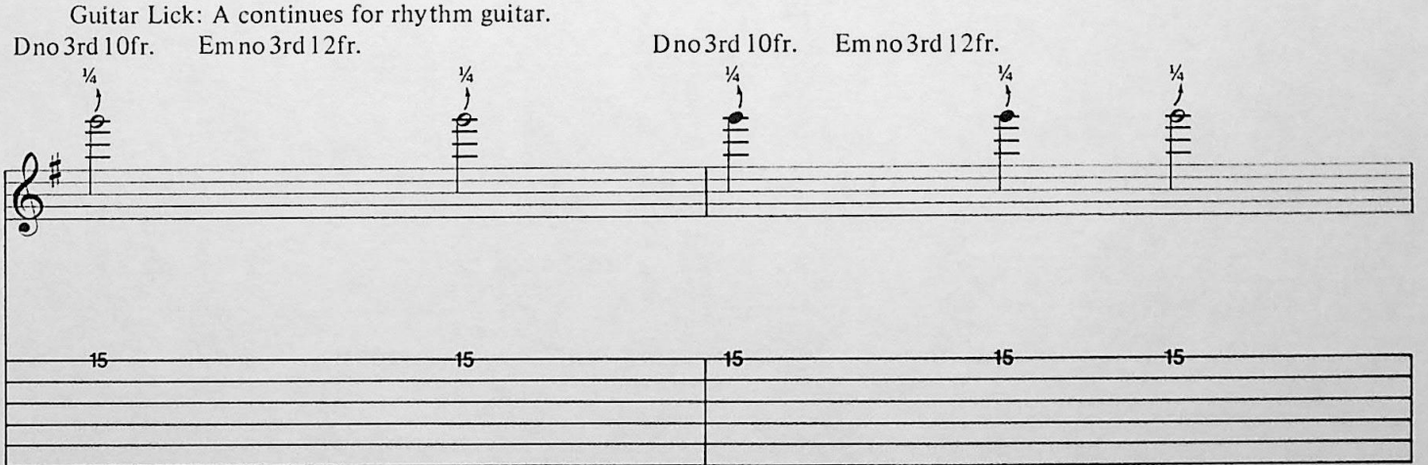
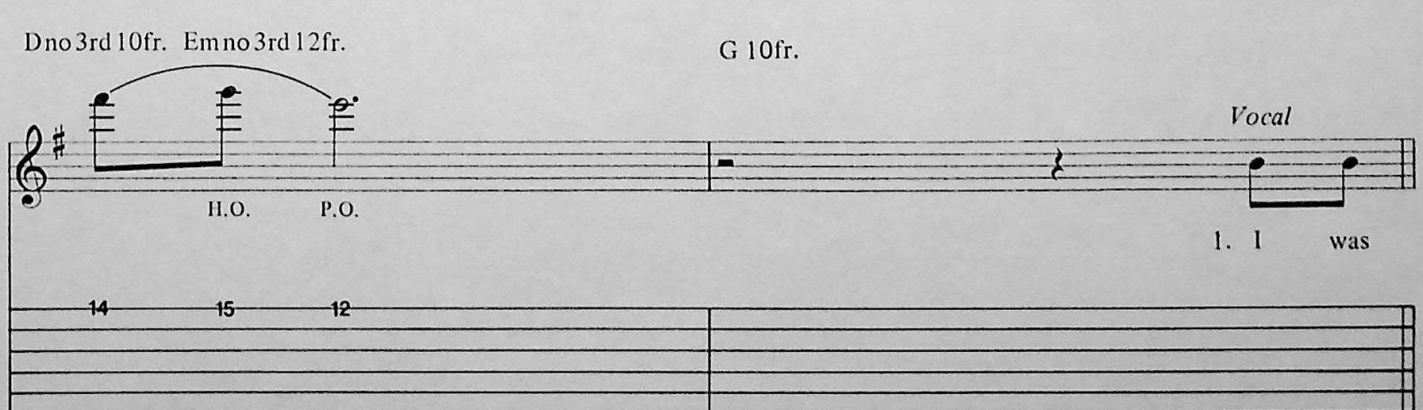
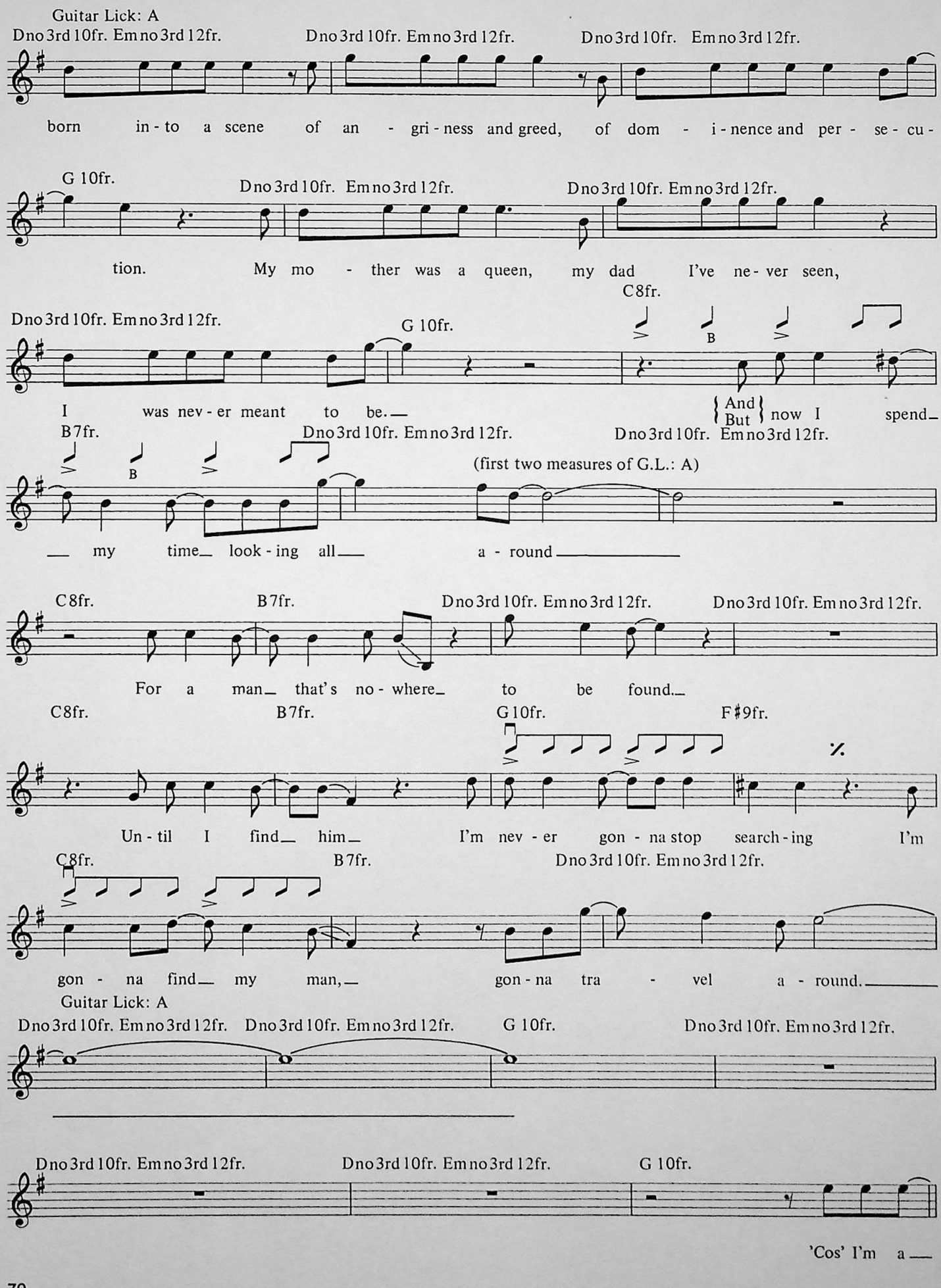
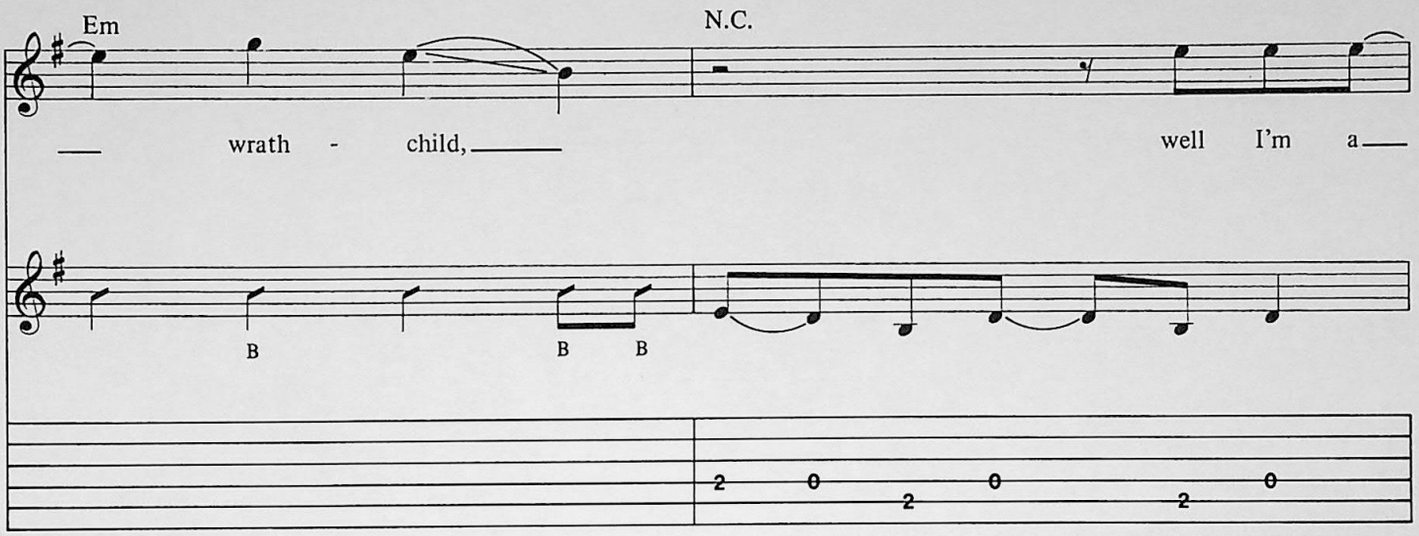


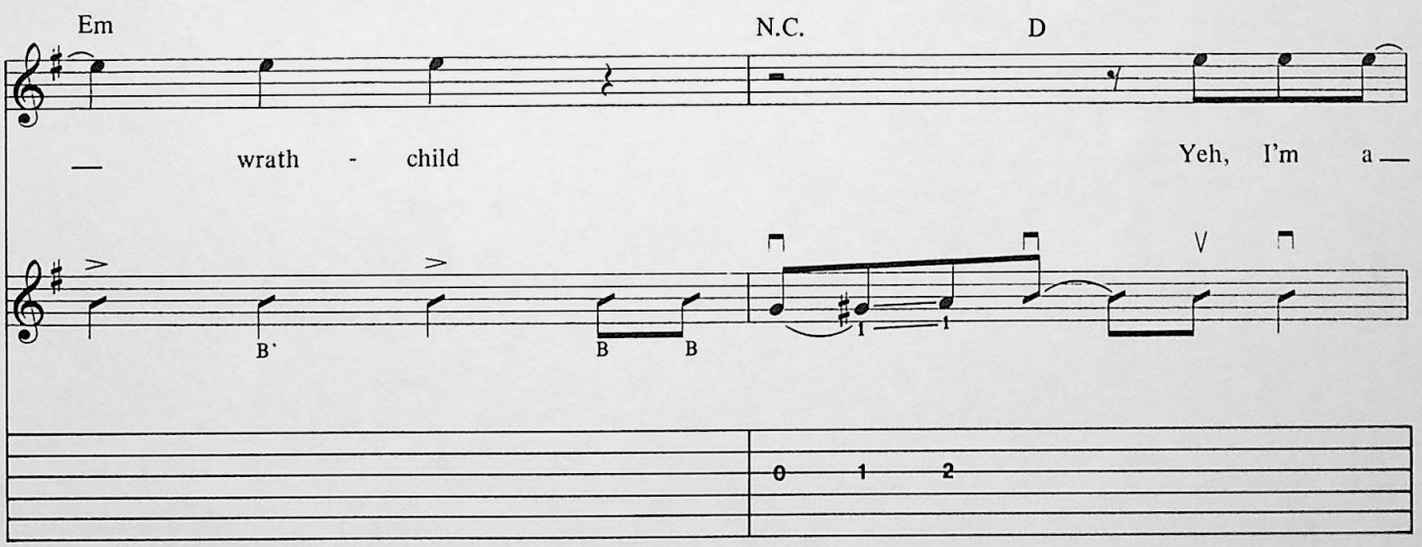
Guitar Lick: A continues for rhythm guitar.

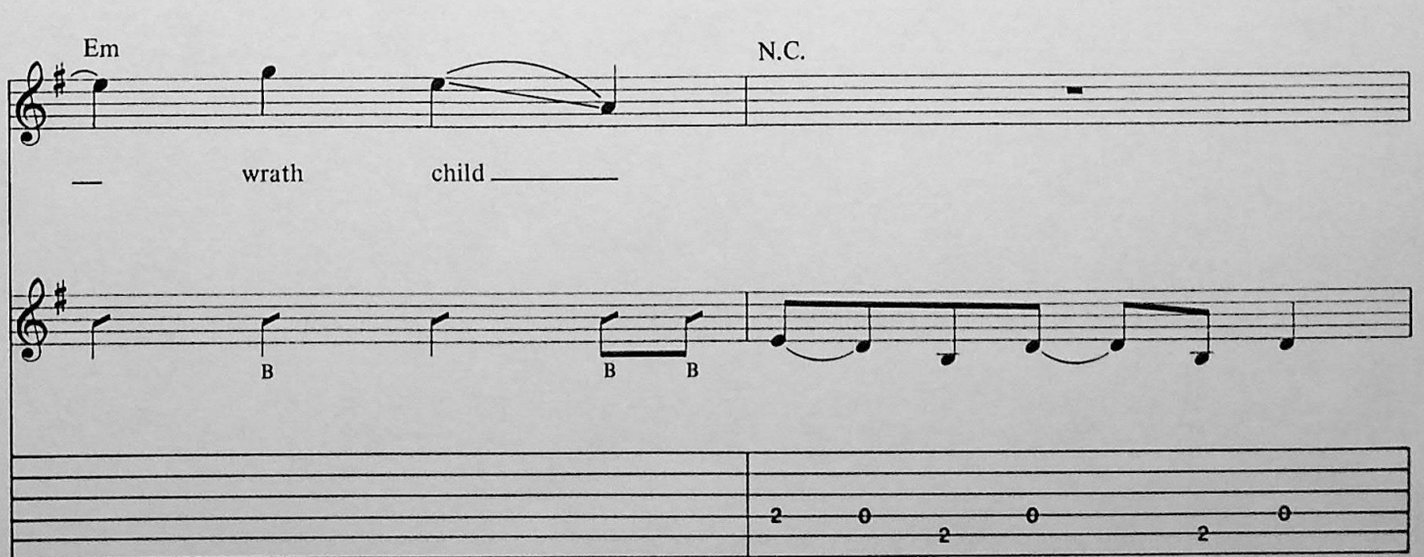


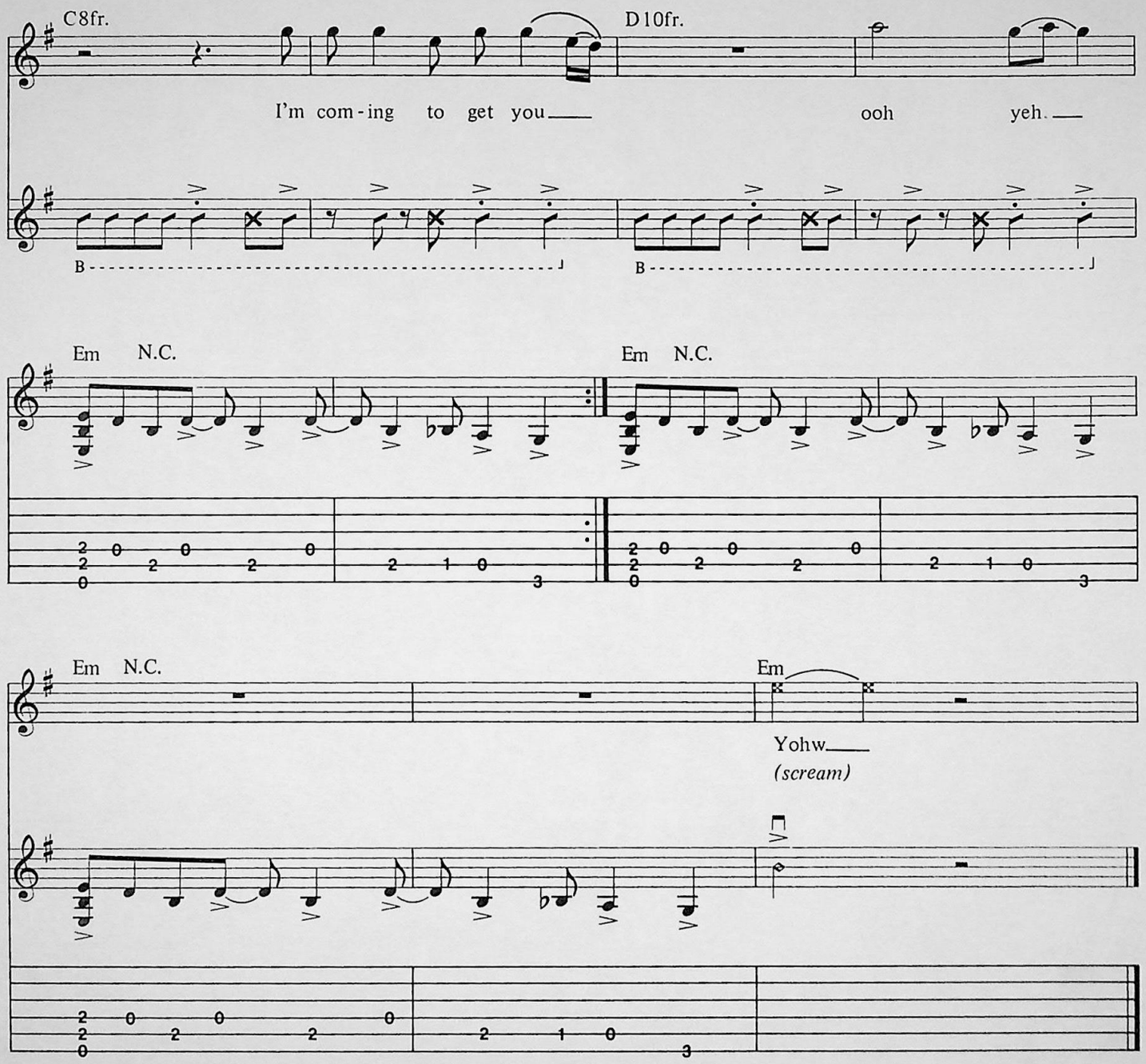



Guitar Lick: A
D no 3rd 10fr. Em no 3rd 12fr.
born in - to a scene of an - gri - ness and greed, of dom - i - nence and per - se - cu -
G 10fr.
tion. My mo - ther was a queen, my dad I've ne - ver seen,
C8fr.
B
I was nev - er meant to be.
And But now I spend
B7fr.
(first two measures of G.L.: A)
my time look - ing all a - round
For a man that's no - where to be found.
F♯9fr.
Un - til I find him I'm nev - er gon - na stop search - ing I'm
gon - na find my man, gon - na tra - vel a - round.
Guitar Lick: A


Em
N.C.
wrath - child,
well I'm a
B
B B
2 0 2 0 2 0


Em
N.C.
D
wrath - child
Yeh, I'm a
B
B B
0 1 2

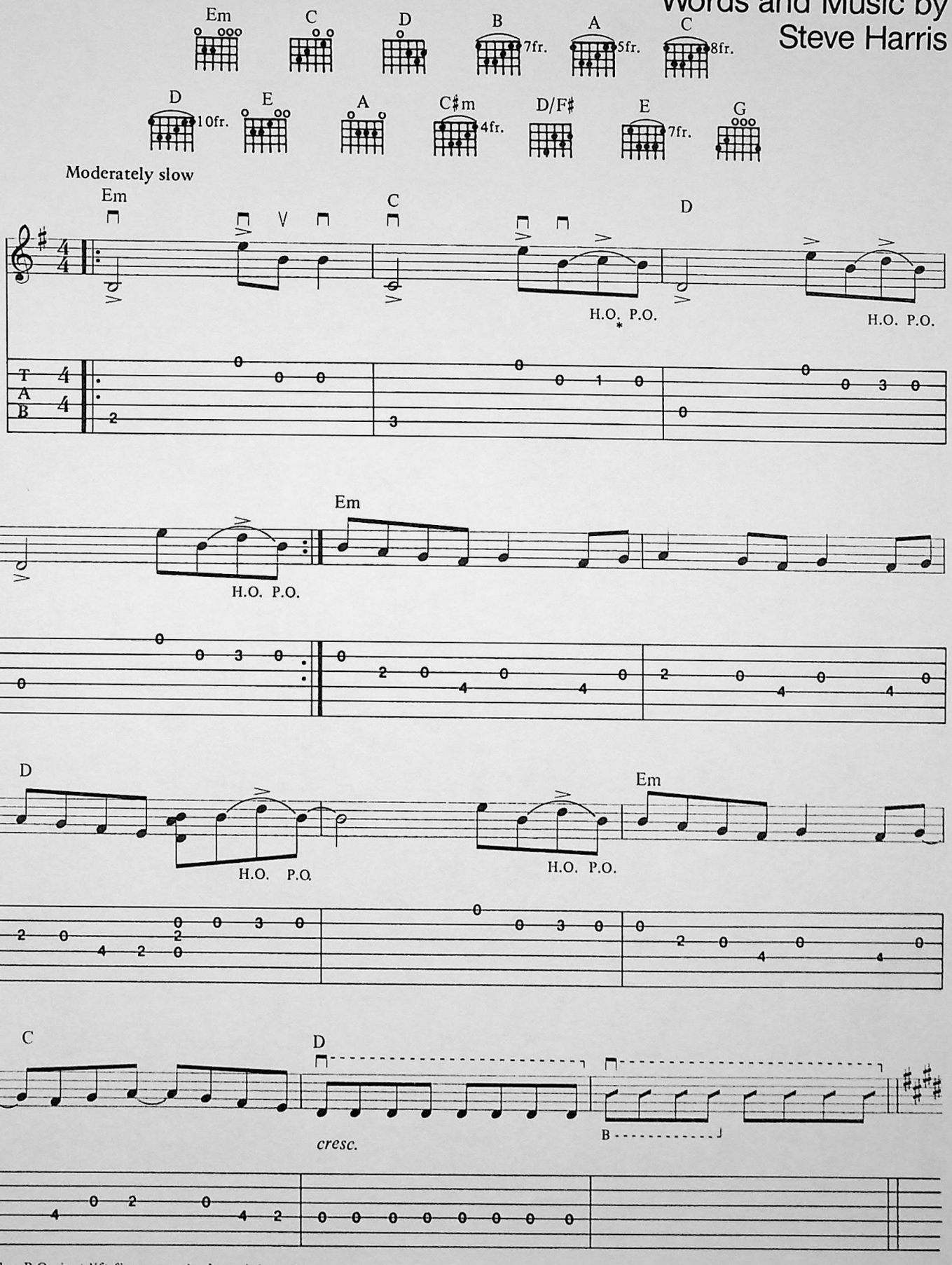

Em
N.C.
wrath child
B
B B
2 0 2 0 2 0



2. Say it doesn't matter
ain't nothin' gonna alter the
course of my destination.
I know I've got to find
some serious piece of mind,
or I know I'll just go crazy.

MURDERS IN THE RUE MORGUE

Words and Music by
Steve Harris



* To play P.O., just lift finger up, don't push in and down like a P.O. is normally played. This is actually more of a "lift off", than a "pull off".

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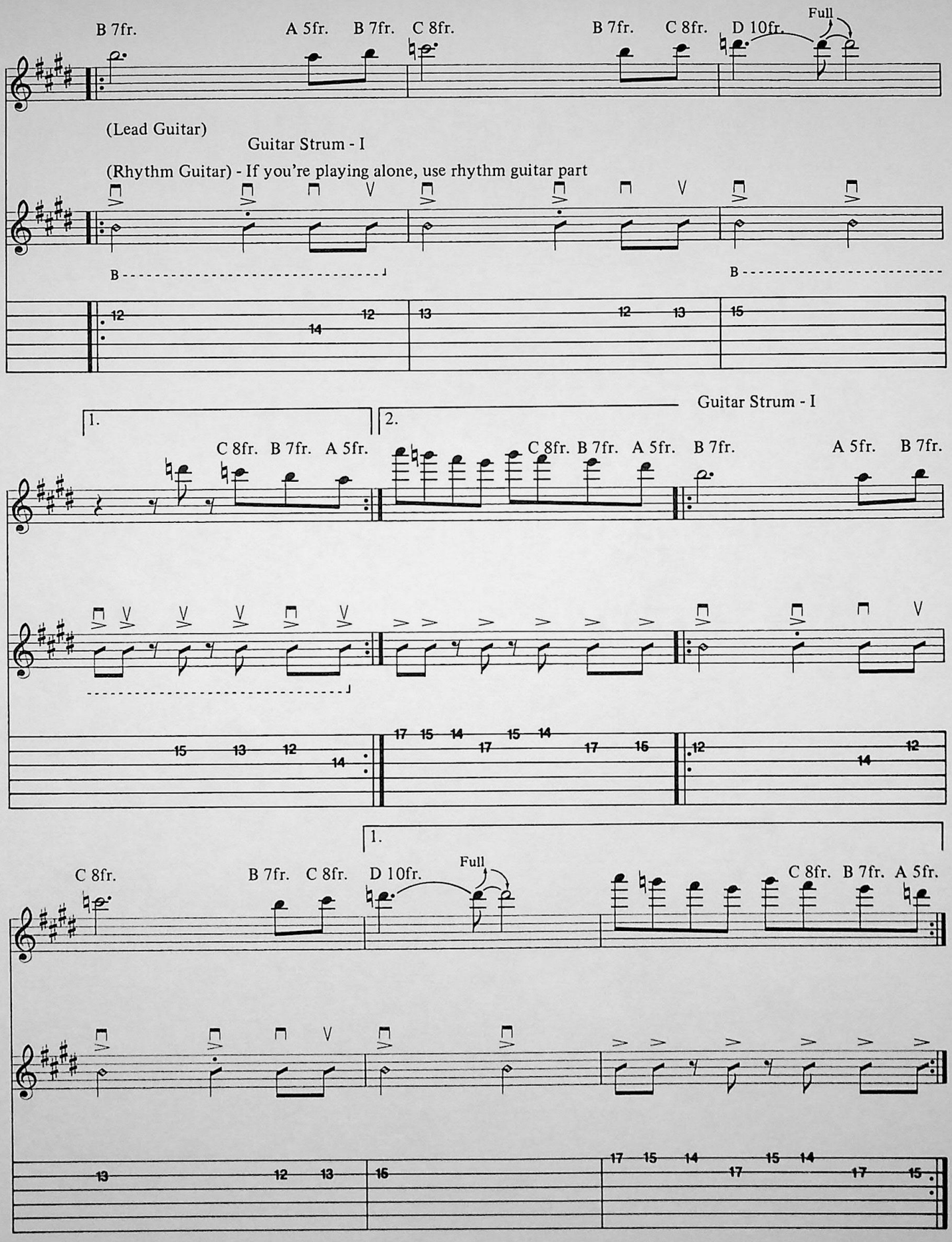
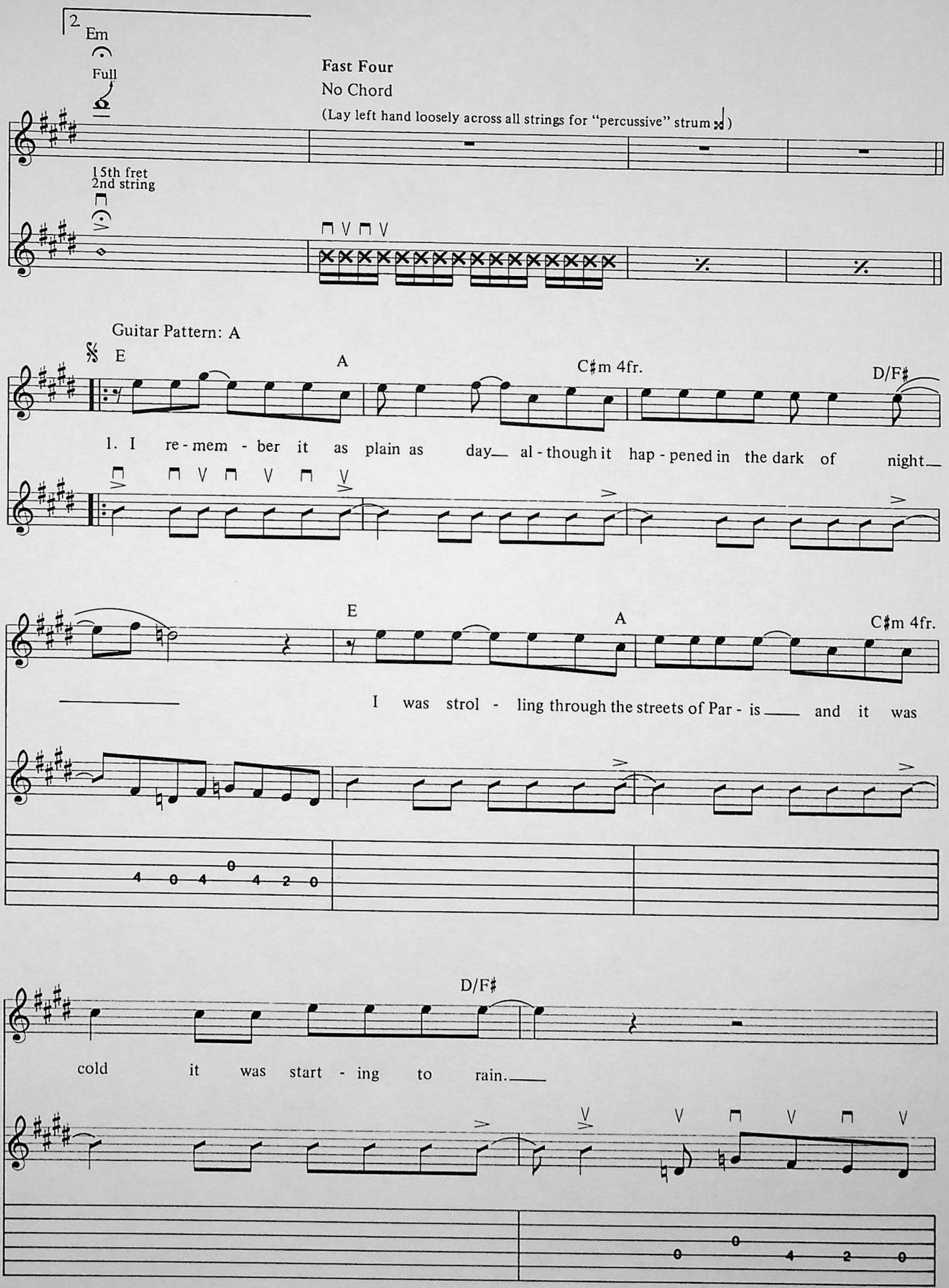
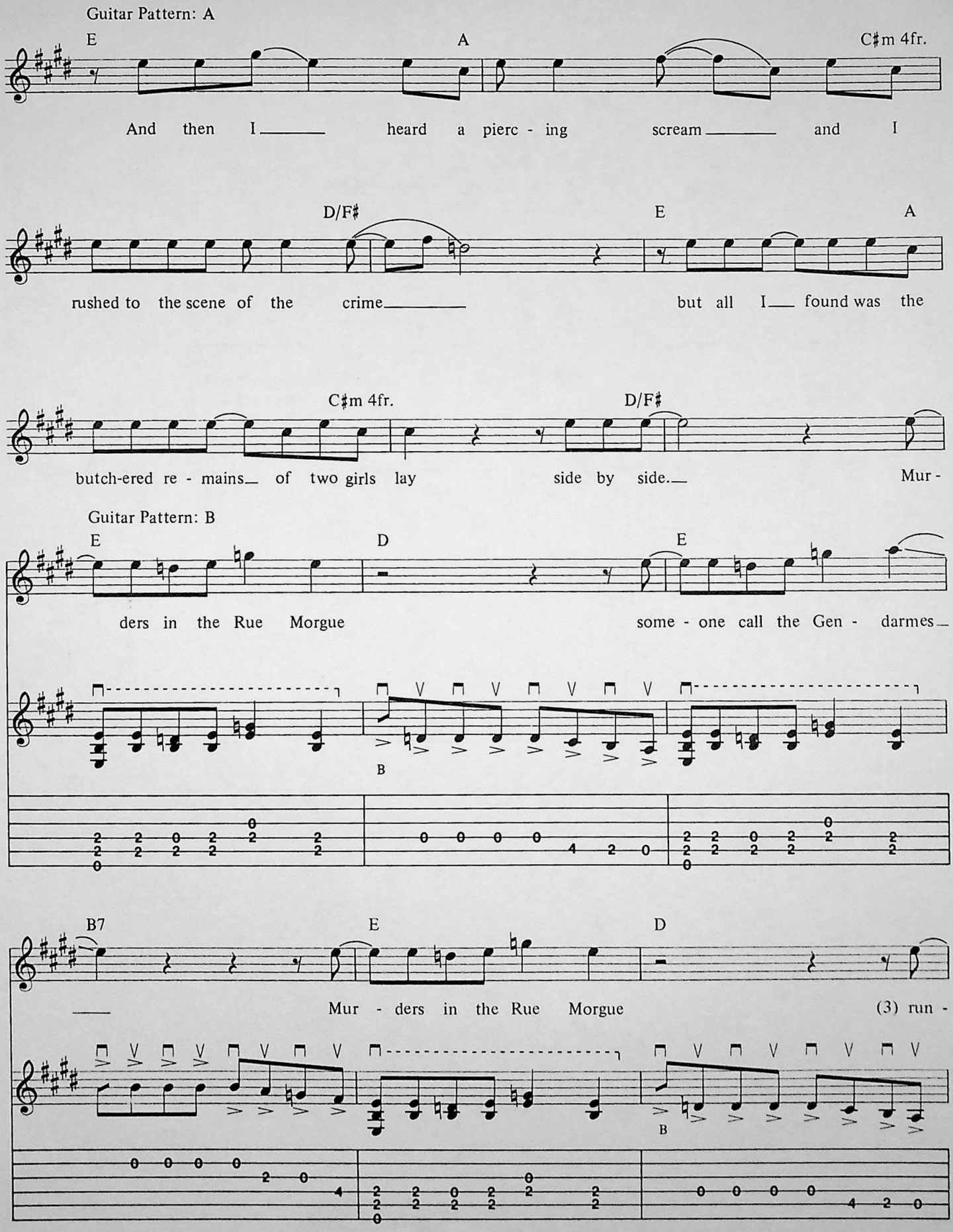
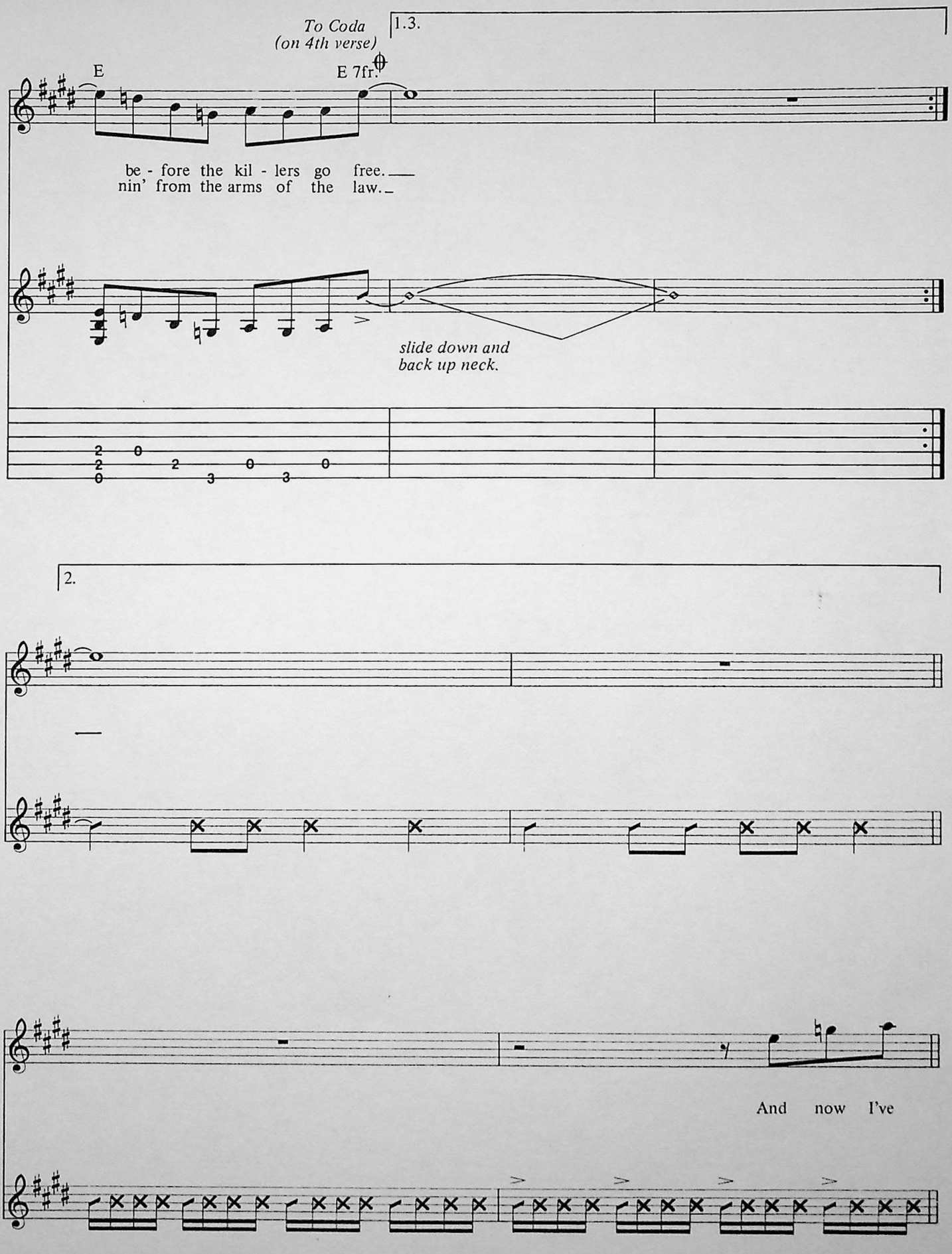
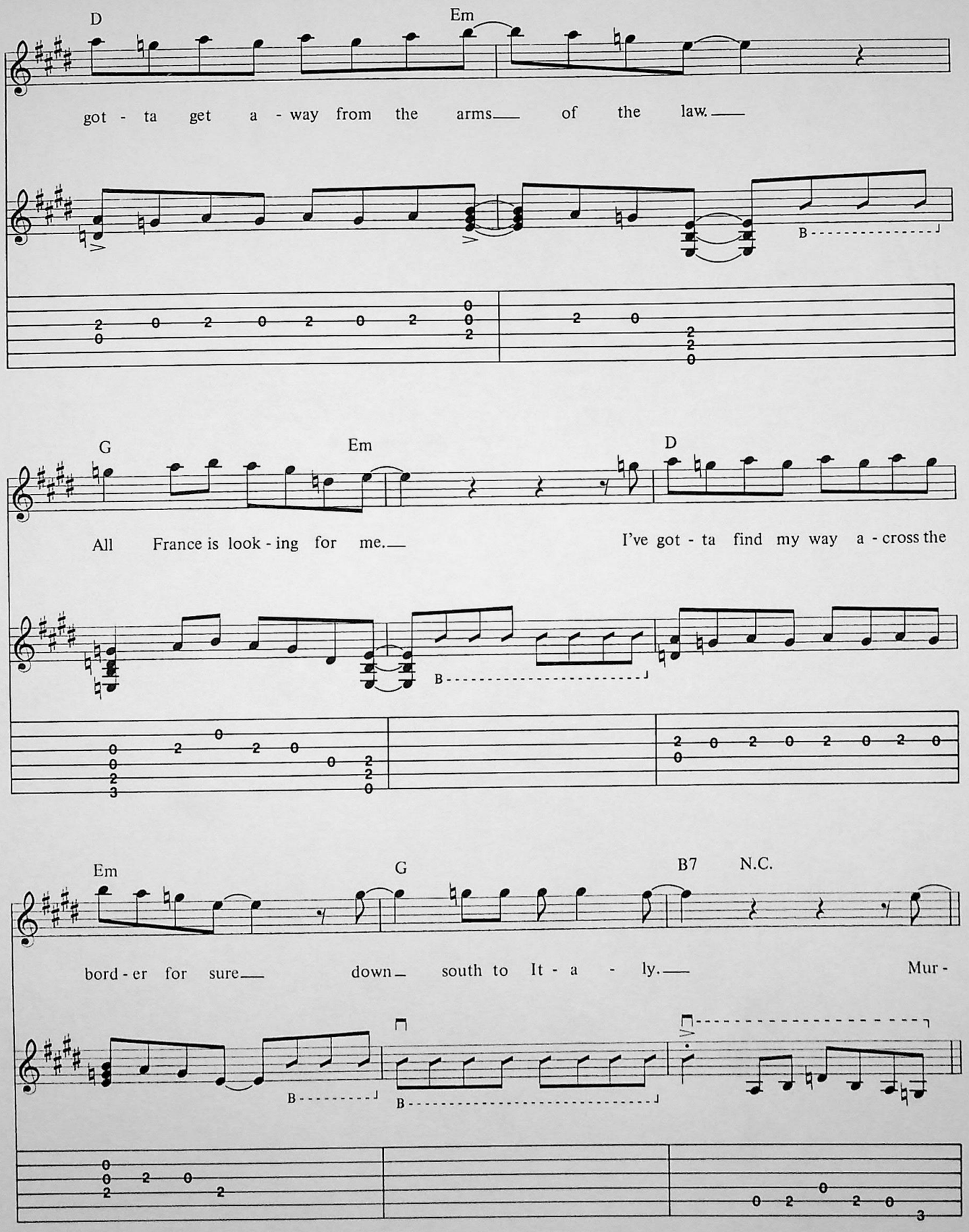
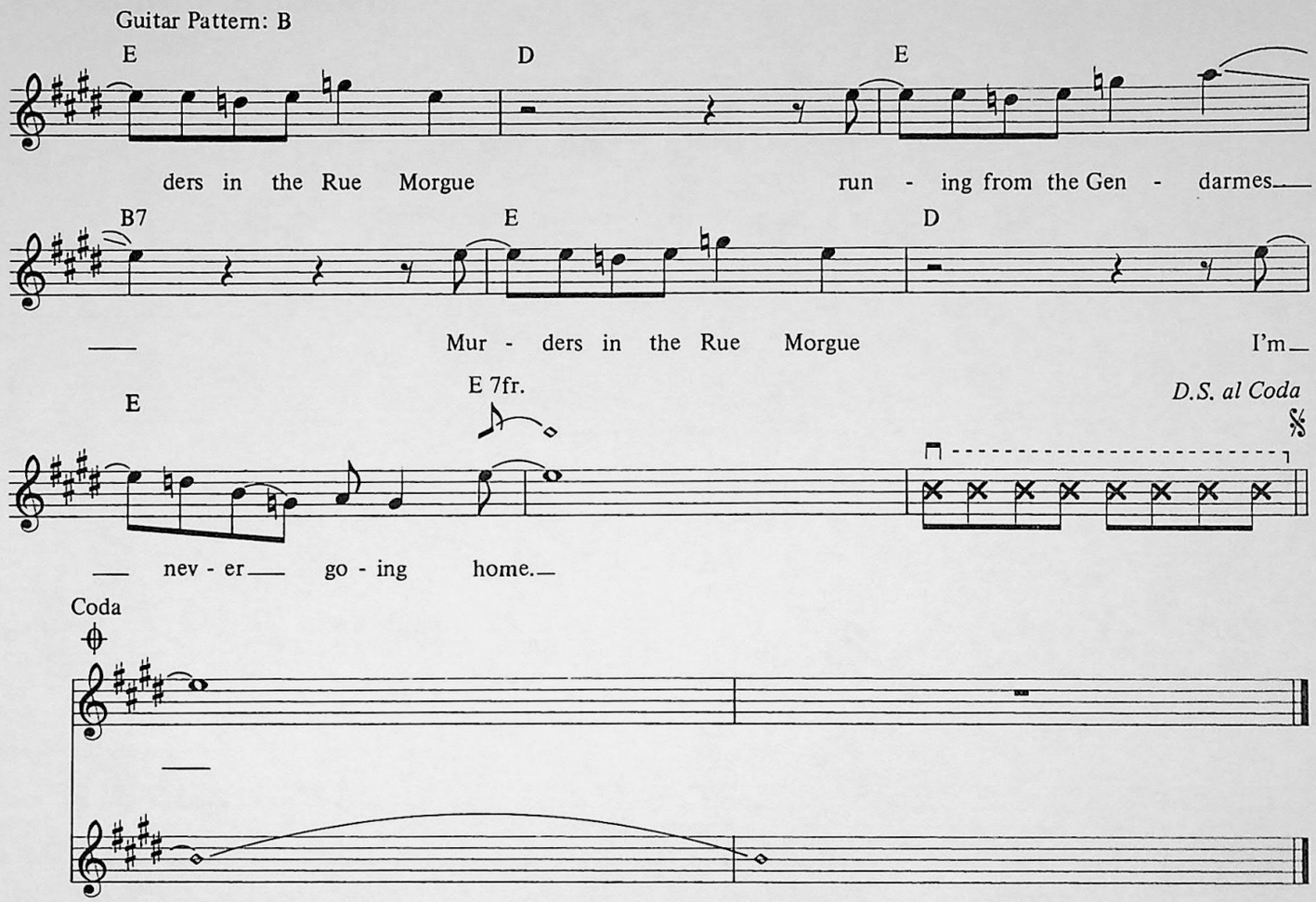

B 7fr.
A 5fr.
B 7fr.
C 8fr.
B 7fr.
C 8fr.
D 10fr.
Full
(Lead Guitar)
Guitar Strum - I
(Rhythm Guitar) - If you're playing alone, use rhythm guitar part
1.
2.
Guitar Strum - I
C 8fr.
B 7fr.
A 5fr.
C 8fr.
B 7fr.
A 5fr.
B 7fr.
A 5fr.
B 7fr.
1.
C 8fr.
B 7fr.
C 8fr.
D 10fr.
Full
C 8fr.
B 7fr.
A 5fr.


2
Em
Full
Fast Four
No Chord
(Lay left hand loosely across all strings for "percussive" strum)
15th fret
2nd string
Guitar Pattern: A
E
A
C♯m 4fr.
D/F♯
1. I re - mem - ber it as plain as day al - though it hap - pened in the dark of night
E
A
C♯m 4fr.
I was strol - ling through the streets of Par - is and it was
D/F♯
cold it was start - ing to rain.


Guitar Pattern: A
E
A
C♯m 4fr.
And then I heard a pierc - ing scream and I
D/F♯
E
A
rushed to the scene of the crime but all I found was the
C♯m 4fr.
D/F♯
butch-ered re - mains of two girls lay side by side. Mur -
Guitar Pattern: B
E
D
E
ders in the Rue Morgue some - one call the Gen - darmes
B
B7
E
D
Mur - ders in the Rue Morgue (3) run -
B


To Coda
(on 4th verse)
1.3.
E
E 7fr.
be - fore the kil - lers go free.
nin' from the arms of the law.
slide down and
back up neck.
2.
And now I've


D
Em
got - ta get a - way from the arms of the law.
G
Em
D
All France is look - ing for me.
I've got - ta find my way a - cross the
Em
G
B7
N.C.
bord - er for sure
down
south to It - a - ly.
Mur -



2nd verse

There's some people coming down the street
at last there's someone heard my call
I can't understand why they're pointing at me
I never done nothing at all.
But I must have got some blood on my hands
Because everybody's shouting at me
I can't speak French so I couldn't explain
And like a fool I started running away.

Chorus:

3rd verse

Well I made it to the border at last
But I can't erase the scene from my mind
Anytime somebody stares at me, well
I just start running blind
Well I'm moving through the shadows at night
Away from the staring eyes.
Anyday they'll be looking for me
'Cause I know I show the signs of...

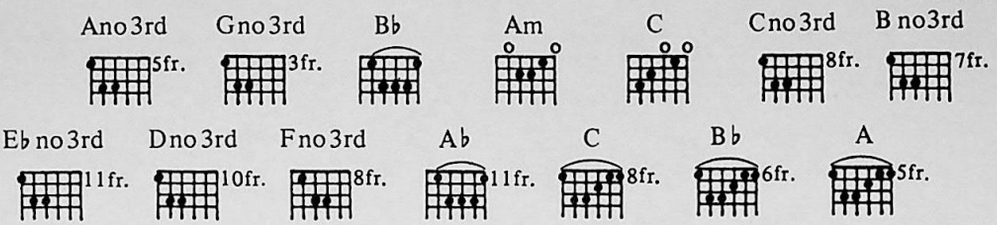
Chorus:

4th verse

It took so long and I'm getting so tired
I'm running out of places to hide
Should I return to the scene of the crime
Where the two young victims died
If I could go to somebody for help
It'd get me out of trouble for sure
But I know that it's on my mind
That my doctor said I've done it before.

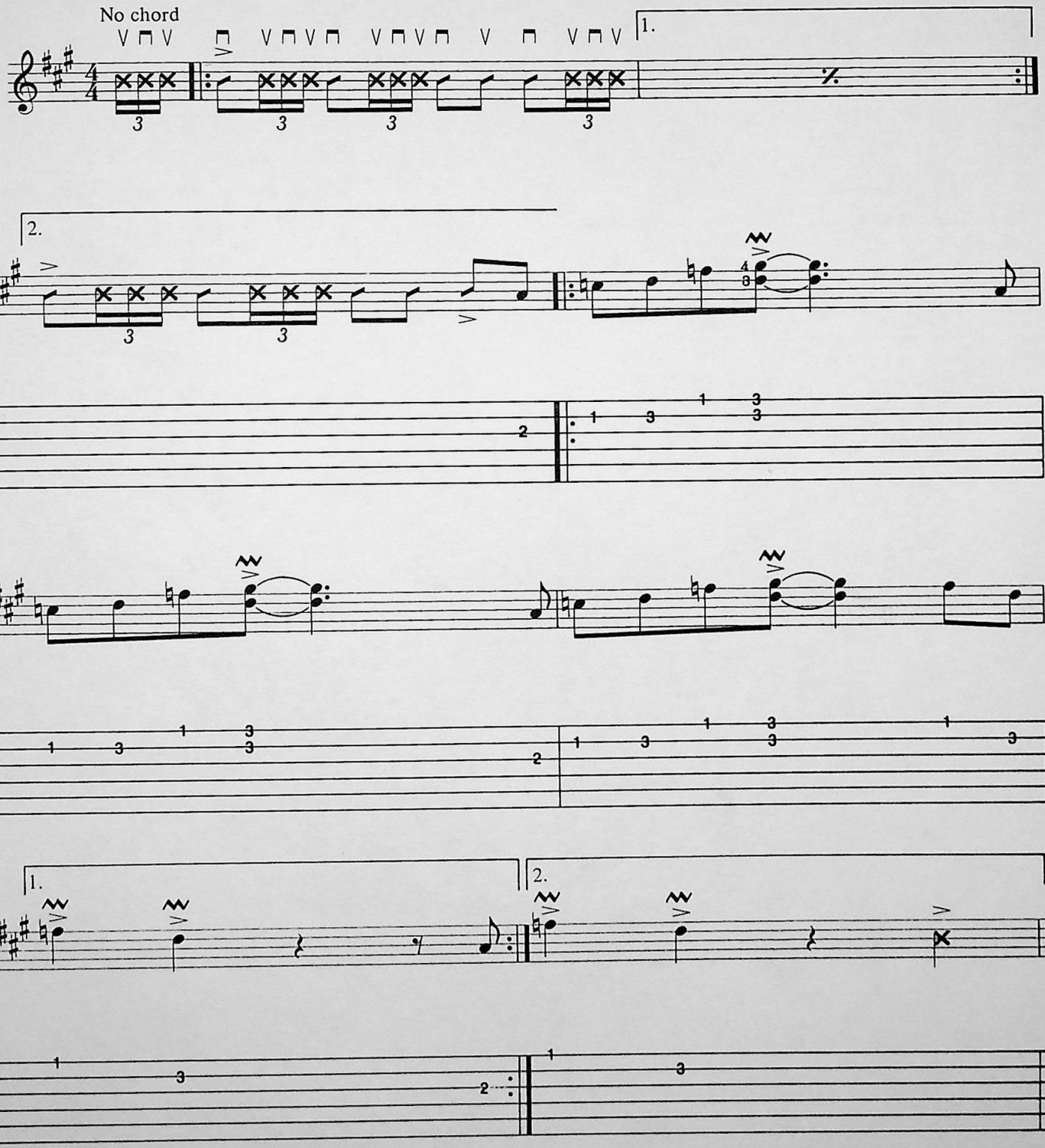
ANOTHER LIFE

Words and Music by
Steve Harris



Moderately Fast

No chord



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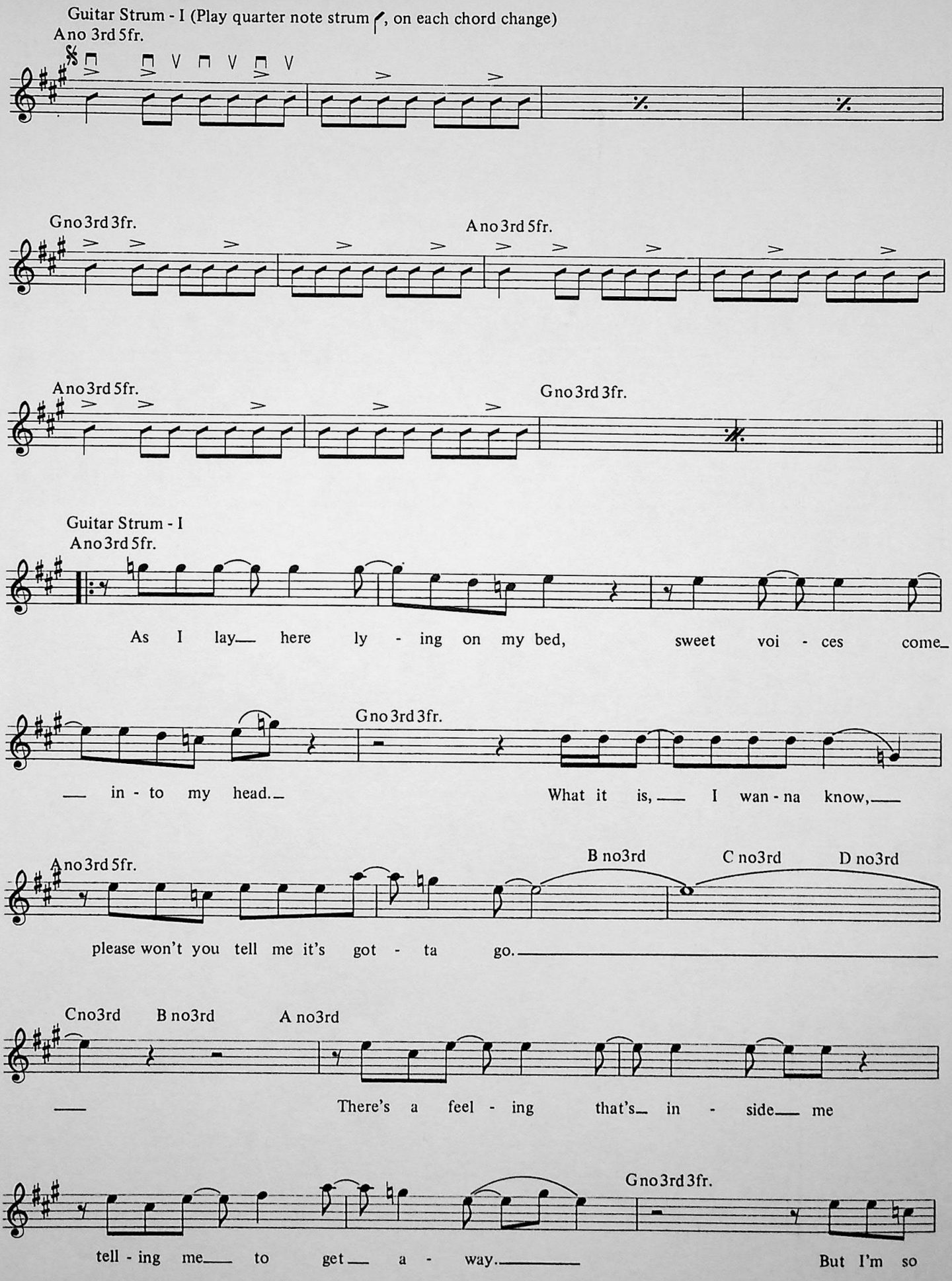
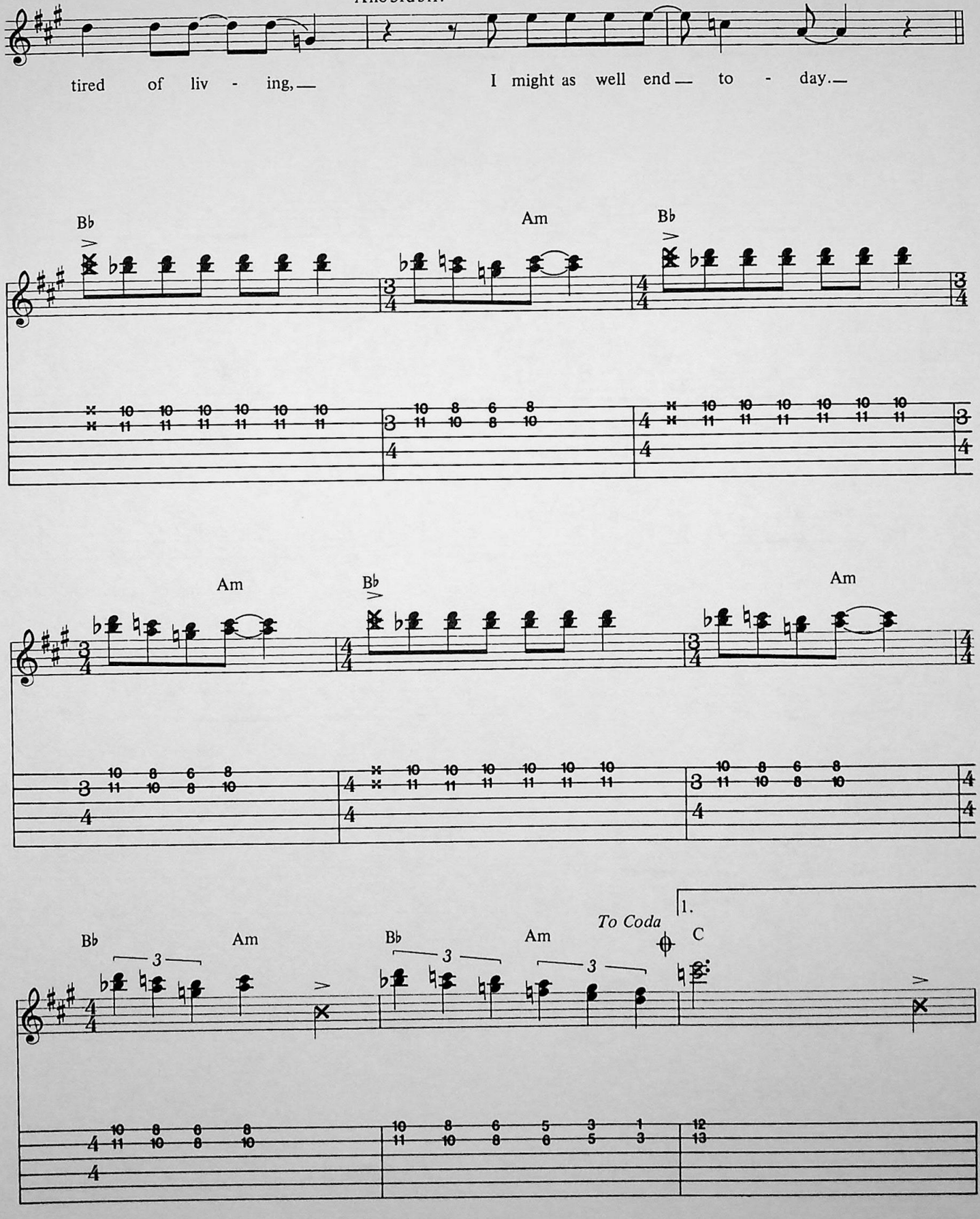
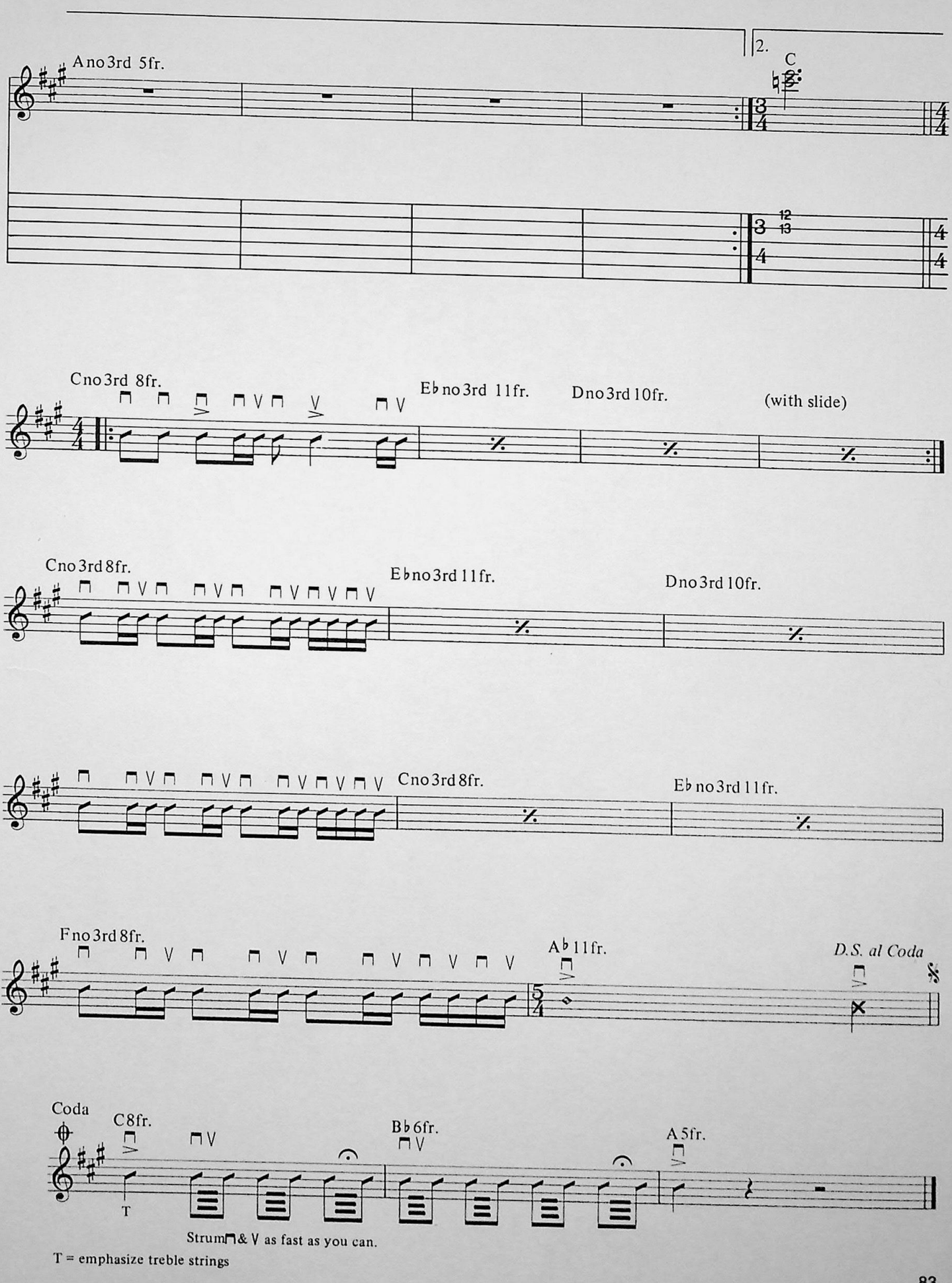
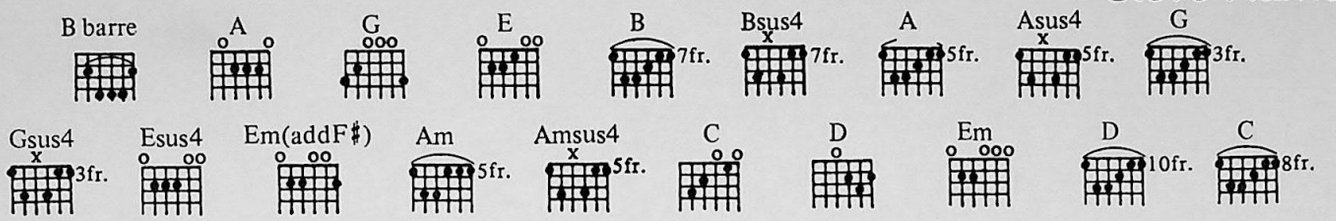

Guitar Strum - I (Play quarter note strum, on each chord change)
A no 3rd 5fr.
G no 3rd 3fr.
A no 3rd 5fr.
A no 3rd 5fr.
G no 3rd 3fr.
Guitar Strum - I
A no 3rd 5fr.
As I lay here ly - ing on my bed, sweet voi - ces come
G no 3rd 3fr.
in - to my head. What it is, I wan - na know,
A no 3rd 5fr.
B no3rd
C no3rd
D no3rd
please won't you tell me it's got - ta go.
C no3rd
B no3rd
A no3rd
There's a feel - ing that's in - side me
G no 3rd 3fr.
tell - ing me to get a - way. But I'm so


A no 3rd 5fr.
tired of liv - ing,
I might as well end to - day.
B♭
Am
B♭
Am
B♭
Am
B♭
Am
To Coda
1.
C


A no 3rd 5fr.
2.
C
12
13
C no 3rd 8fr.
E♭ no 3rd 11fr.
D no 3rd 10fr.
(with slide)
C no 3rd 8fr.
E♭ no 3rd 11fr.
D no 3rd 10fr.
C no 3rd 8fr.
E♭ no 3rd 11fr.
F no 3rd 8fr.
A♭ 11fr.
D.S. al Coda
Coda
C 8fr.
T
B♭ 6fr.
A 5fr.
Strum ⊓ & V as fast as you can.
T = emphasize treble strings

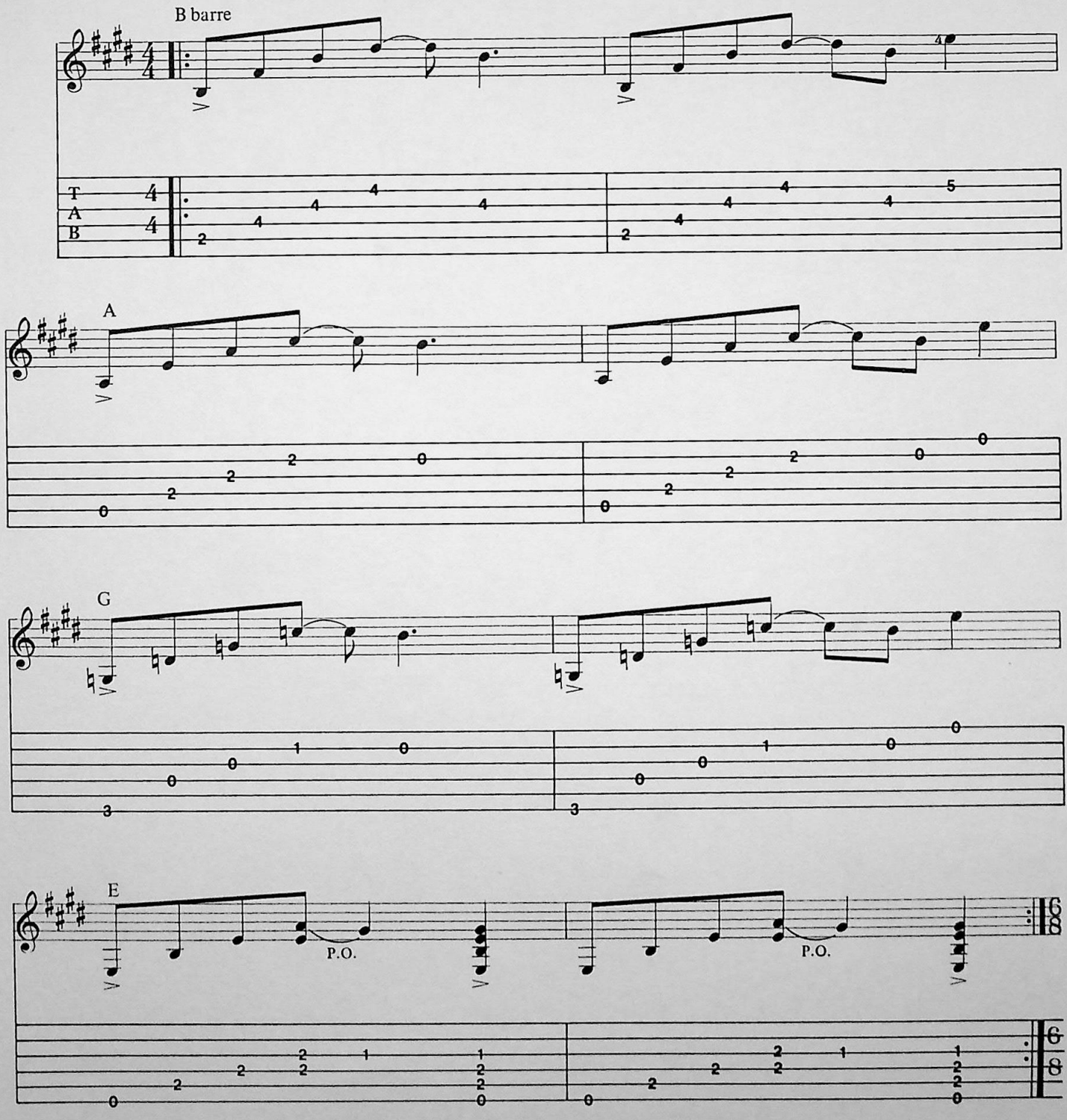
PRODIGAL SON

Words and Music by
Steve Harris



Moderately

B barre



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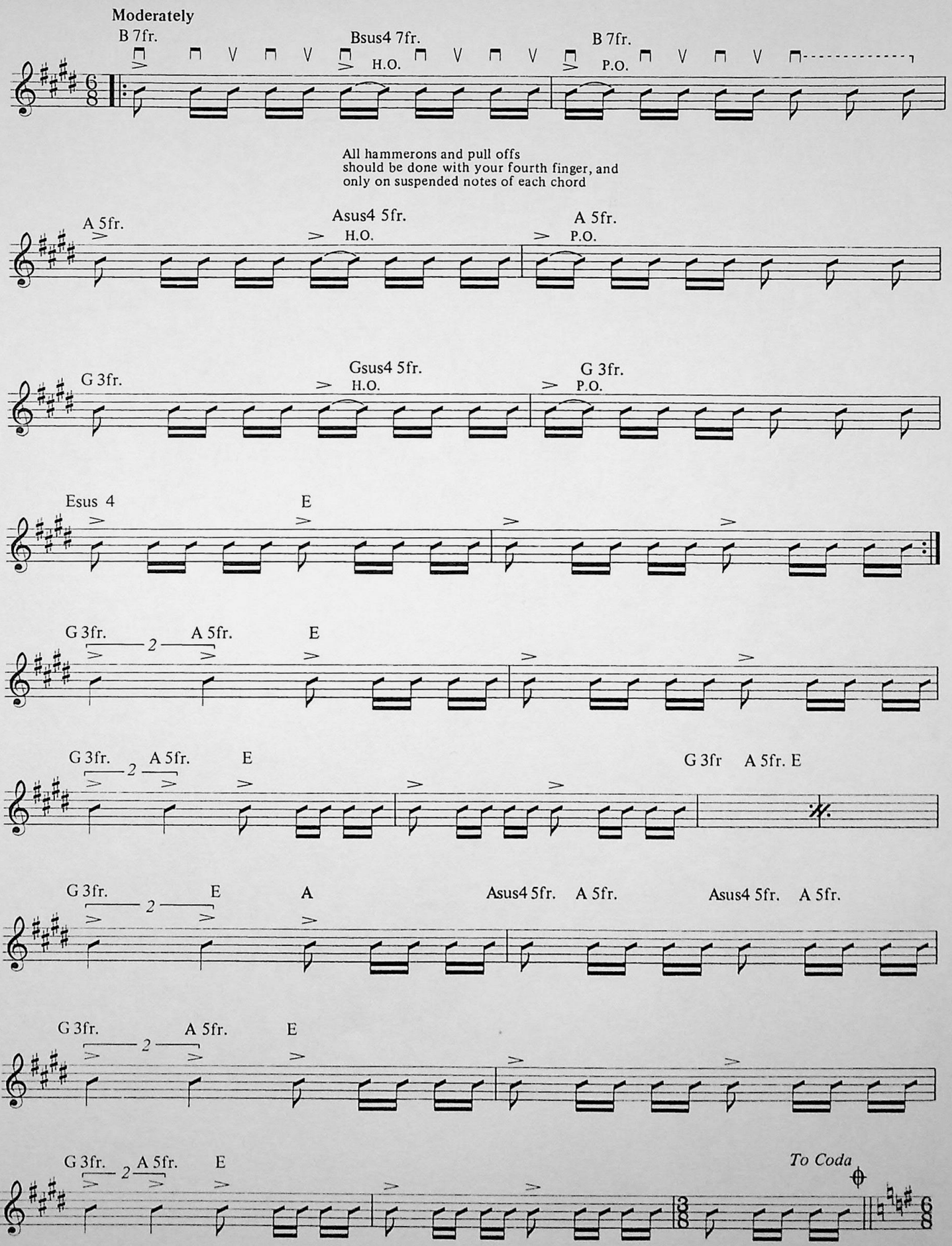
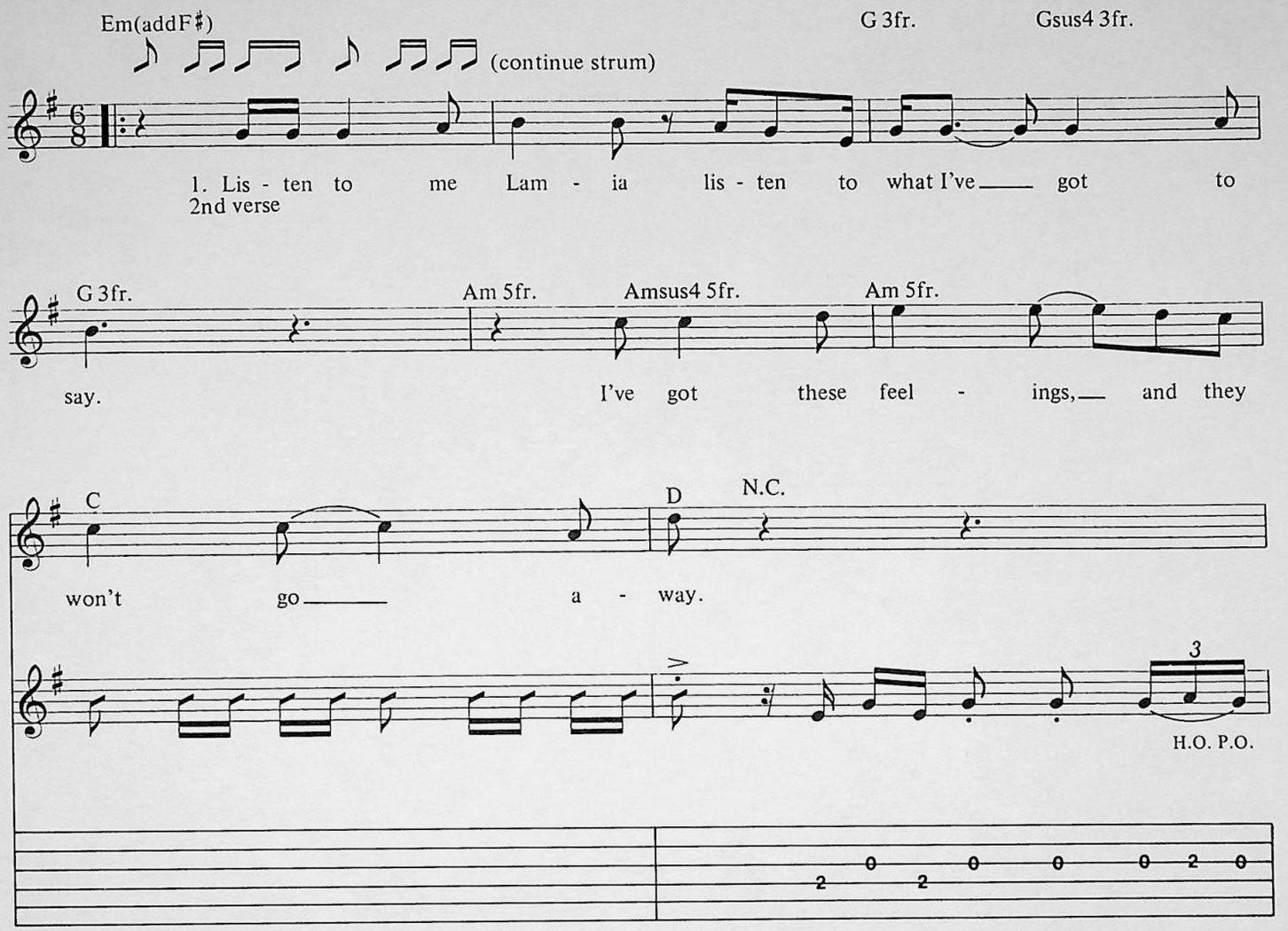
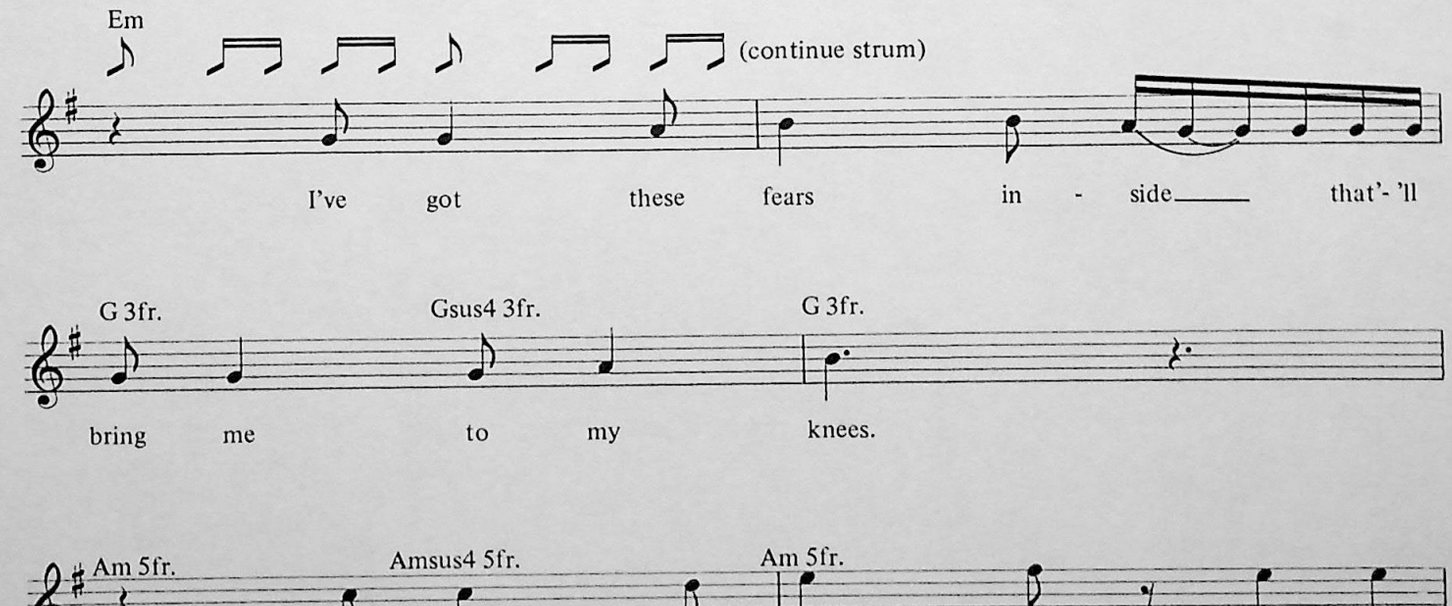
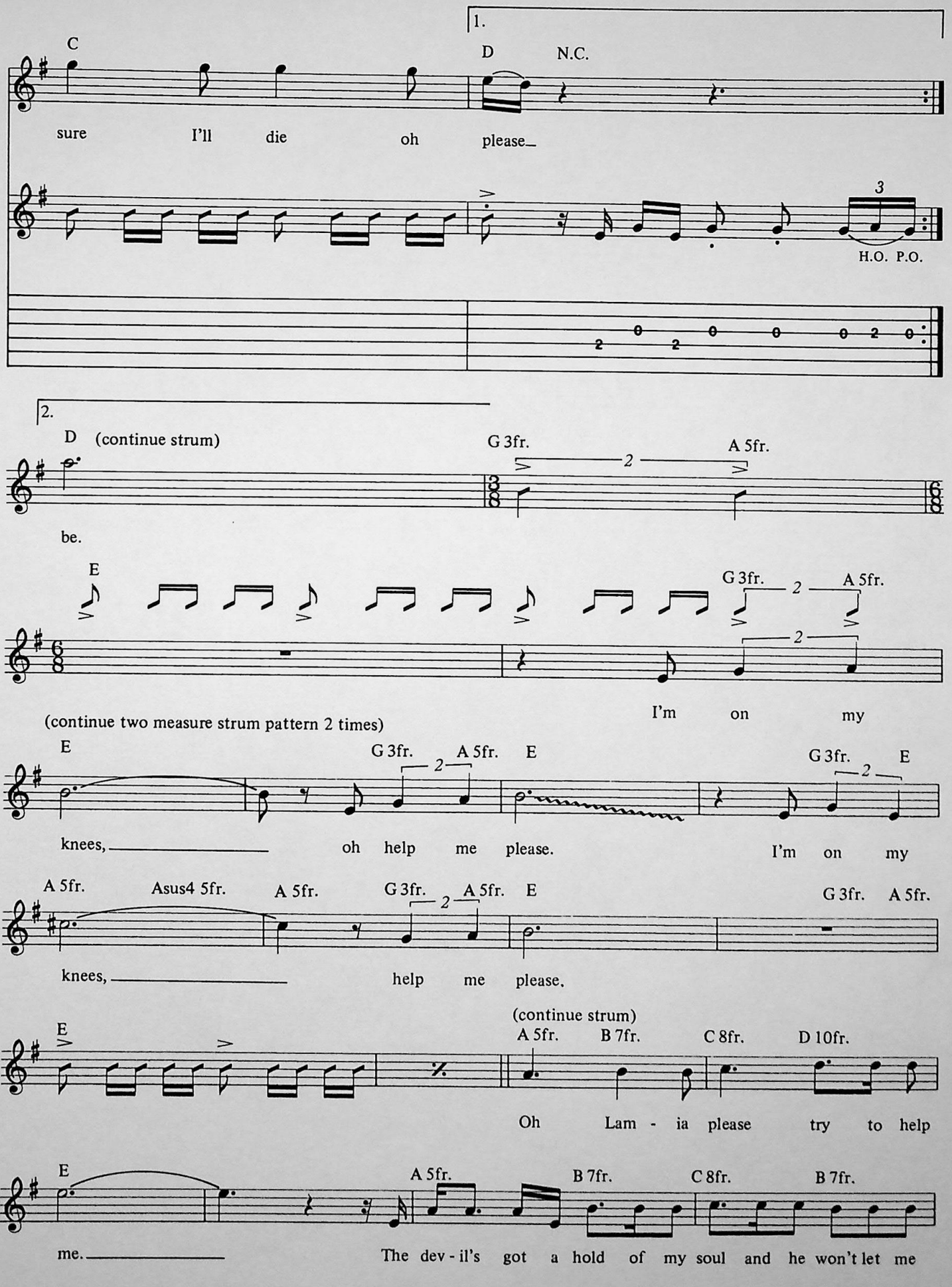
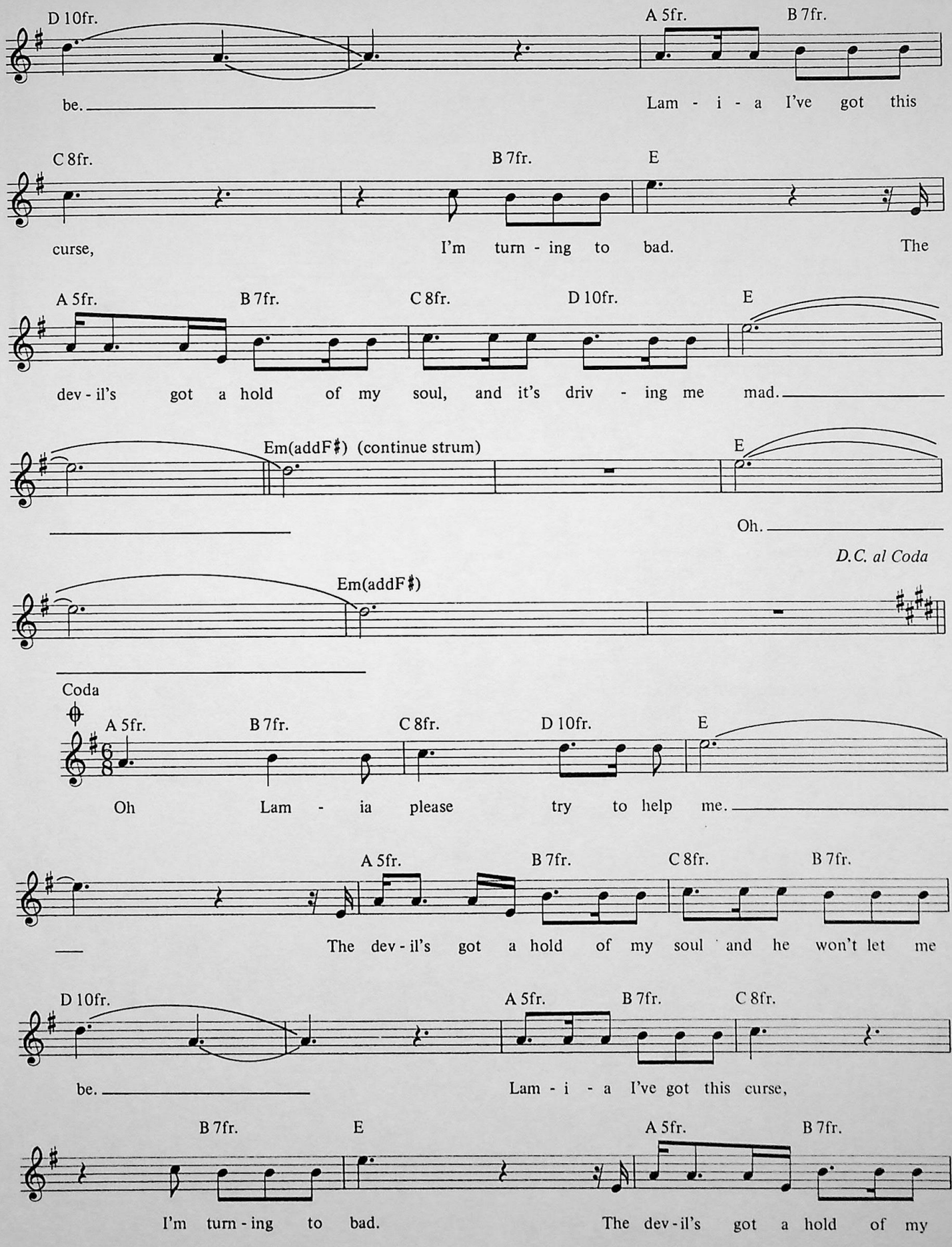
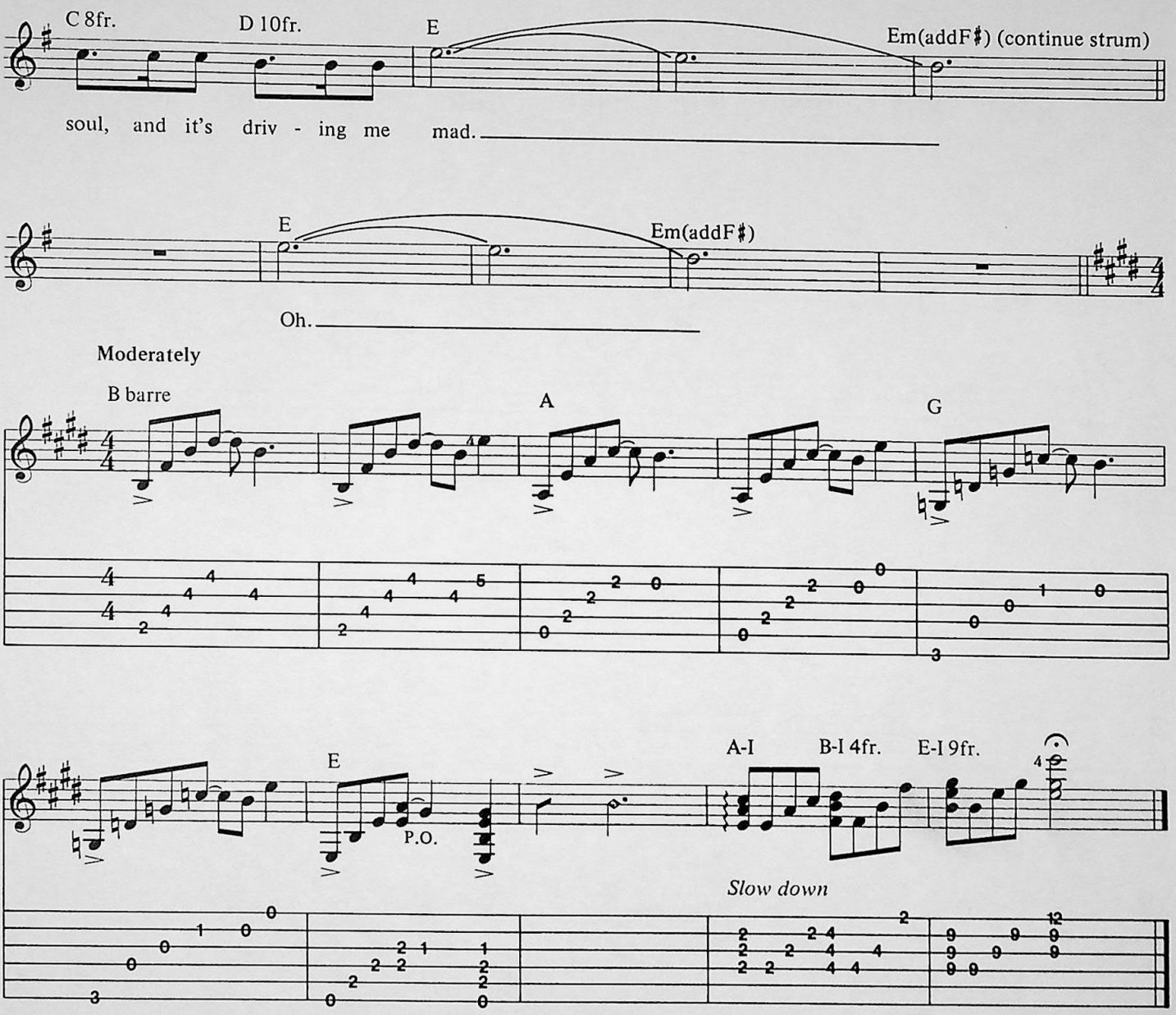

Moderately
B 7fr.
Bsus4 7fr.
H.O.
B 7fr.
P.O.
All hammerons and pull offs
should be done with your fourth finger, and
only on suspended notes of each chord
A 5fr.
Asus4 5fr.
H.O.
A 5fr.
P.O.
G 3fr.
Gsus4 5fr.
H.O.
G 3fr.
P.O.
Esus 4
E
G 3fr.
2
A 5fr.
E
G 3fr.
2
A 5fr.
E
G 3fr
A 5fr. E
G 3fr.
2
E
A
Asus4 5fr.
A 5fr.
Asus4 5fr.
A 5fr.
G 3fr.
2
A 5fr.
E
G 3fr.
2
A 5fr.
E
To Coda


Em(addF♯)
G 3fr.
Gsus4 3fr.
(continue strum)
1. Lis - ten to me Lam - ia lis - ten to what I've got to
2nd verse
G 3fr.
Am 5fr.
Amsus4 5fr.
Am 5fr.
say.
I've got these feel - ings, and they
C
D
N.C.
won't go a - way.
3
H.O. P.O.
2 0 2 0 0 0 2 0


Em
(continue strum)
I've got these fears in - side that'- 'll
G 3fr.
Gsus4 3fr.
G 3fr.
bring me to my knees.
Am 5fr.
Amsus4 5fr.
Am 5fr.
Oh help me Lam - ia or I'm


1.
C
D
N.C.
sure I'll die oh please
H.O. P.O.
2.
D (continue strum)
G 3fr.
A 5fr.
be.
E
G 3fr.
A 5fr.
I'm on my
(continue two measure strum pattern 2 times)
E
G 3fr.
A 5fr.
E
G 3fr.
E
knees, oh help me please. I'm on my
A 5fr.
Asus4 5fr.
A 5fr.
G 3fr.
A 5fr.
E
G 3fr.
A 5fr.
knees, help me please.
(continue strum)
E
A 5fr.
B 7fr.
C 8fr.
D 10fr.
Oh Lam - ia please try to help
E
A 5fr.
B 7fr.
C 8fr.
B 7fr.
me. The dev - il's got a hold of my soul and he won't let me


D 10fr.
A 5fr.
B 7fr.
be.
Lam - i - a I've got this
C 8fr.
B 7fr.
E
curse,
I'm turn - ing to bad.
The
A 5fr.
B 7fr.
C 8fr.
D 10fr.
E
dev - il's got a hold of my soul, and it's driv - ing me mad.
Em(addF♯) (continue strum)
E
Oh.
D.C. al Coda
Em(addF♯)
Coda
A 5fr.
B 7fr.
C 8fr.
D 10fr.
E
Oh Lam - ia please try to help me.
A 5fr.
B 7fr.
C 8fr.
B 7fr.
The dev - il's got a hold of my soul and he won't let me
D 10fr.
A 5fr.
B 7fr.
C 8fr.
be.
Lam - i - a I've got this curse,
B 7fr.
E
A 5fr.
B 7fr.
I'm turn - ing to bad.
The dev - il's got a hold of my



2. I feel unsettled, now I know that I've
done wrong.
I've messed around with mystic things and magic
for too long.
I feel I'm being paid with this nightmare
inside me,
The devil's got a hold on my soul
and he just won't let me be.

GENGHIS KHAN

Words and Music by
Steve Harris

Fast

No Chord

IV pos.

III pos.

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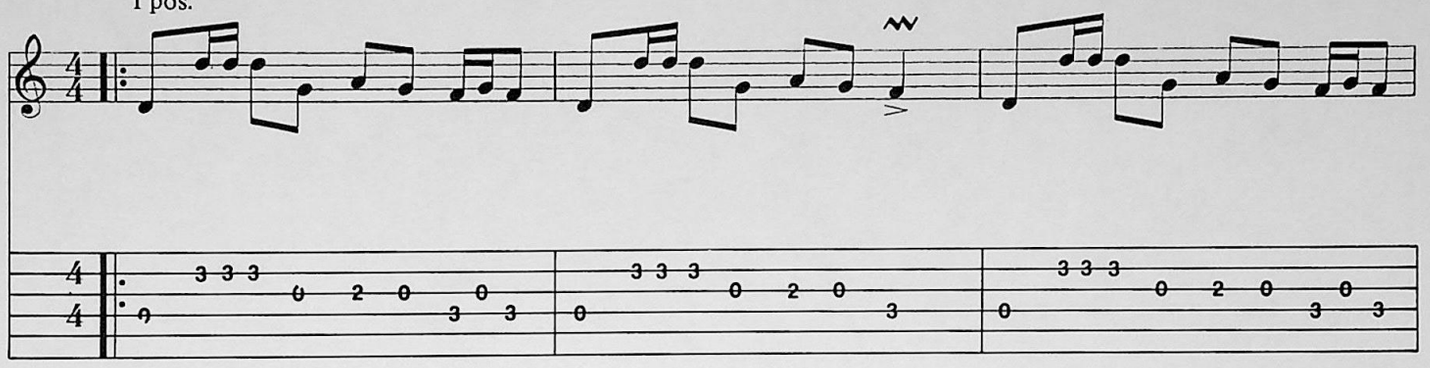
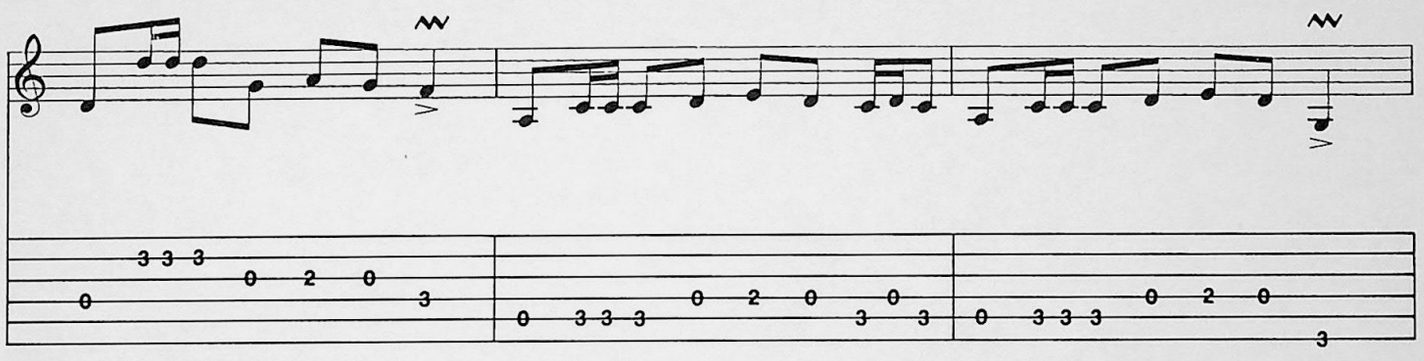
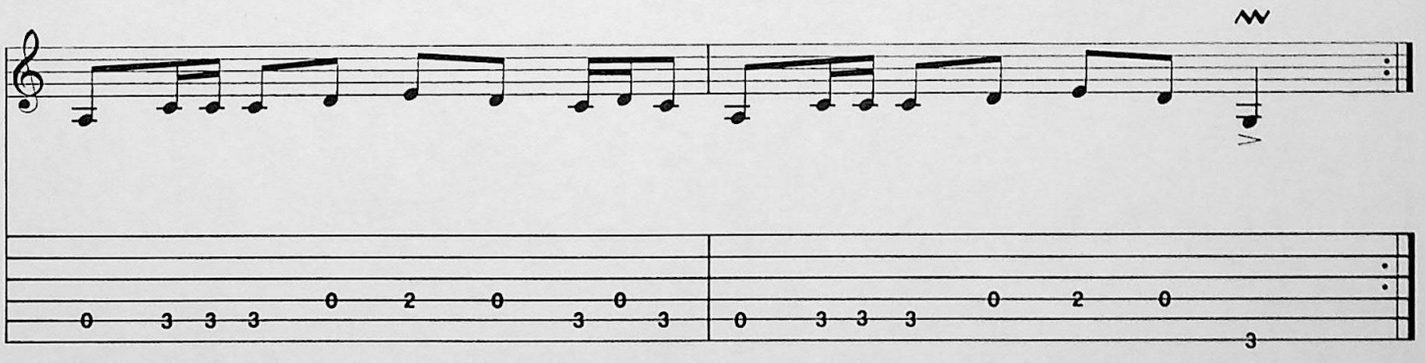
Moderately slow, but with a beat

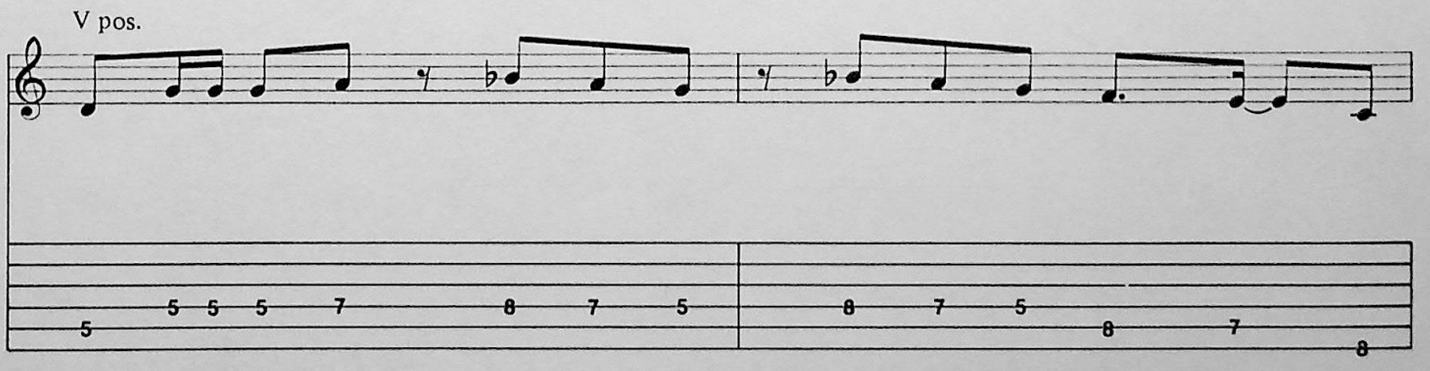
I pos.

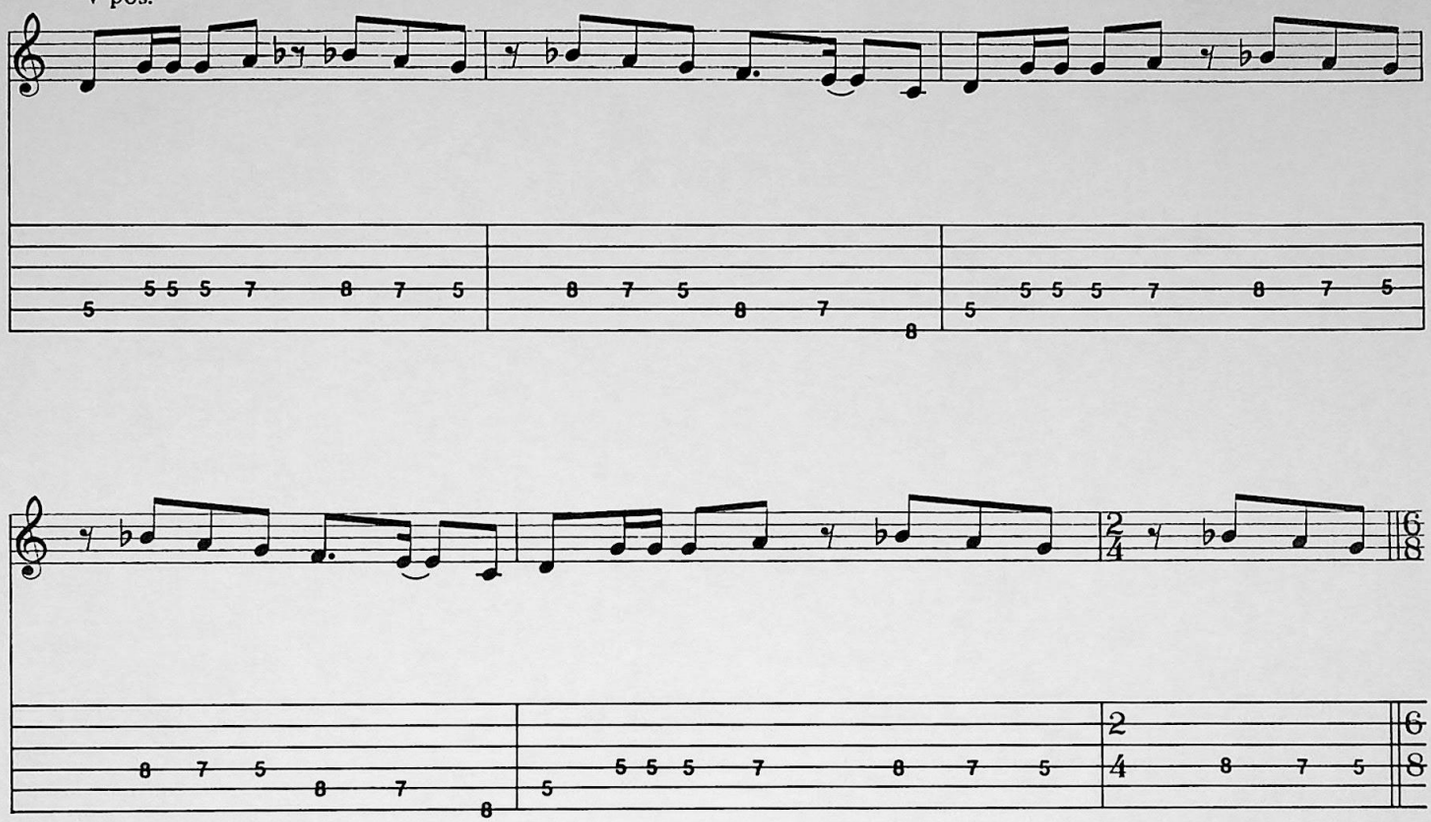


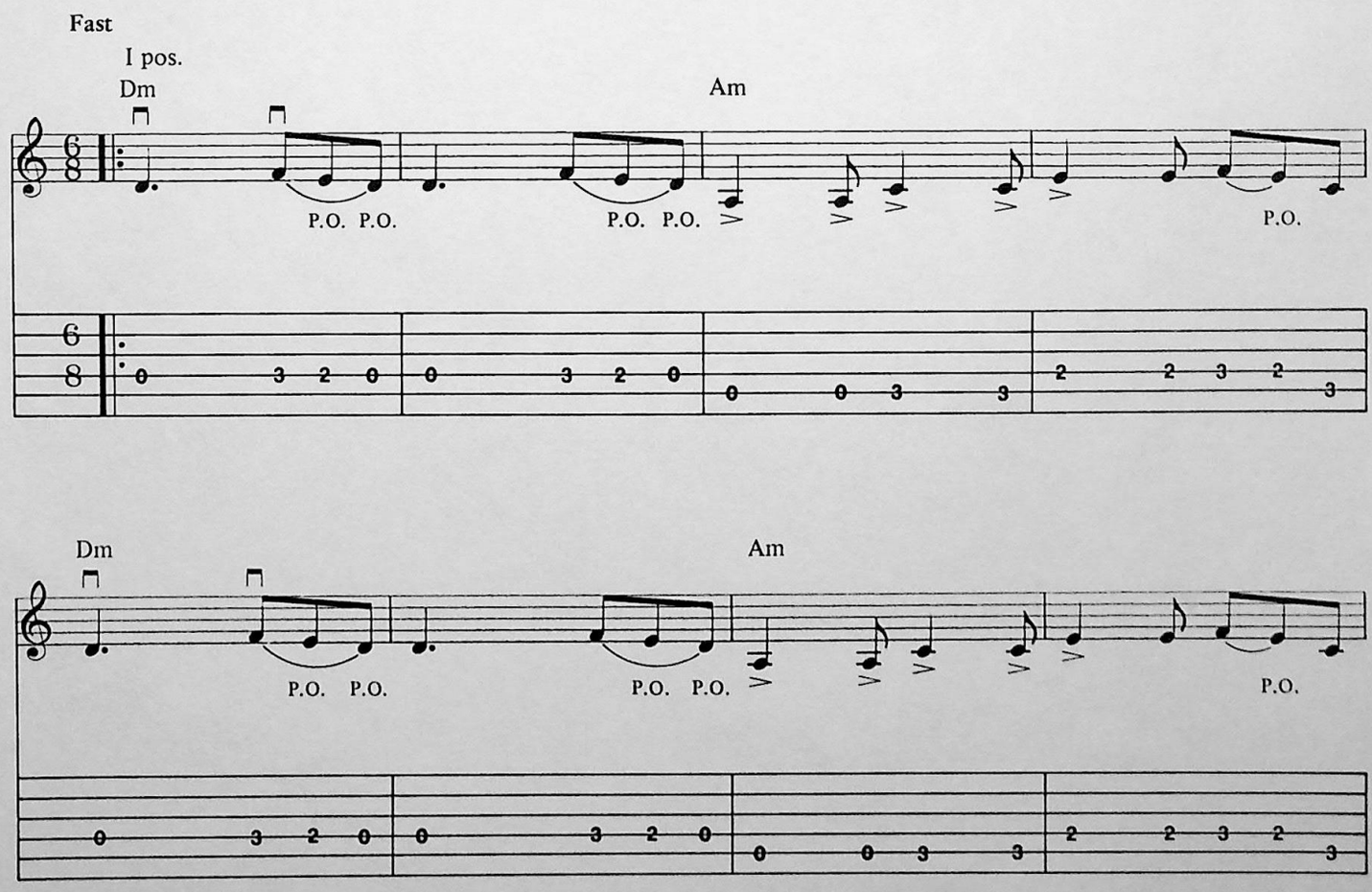




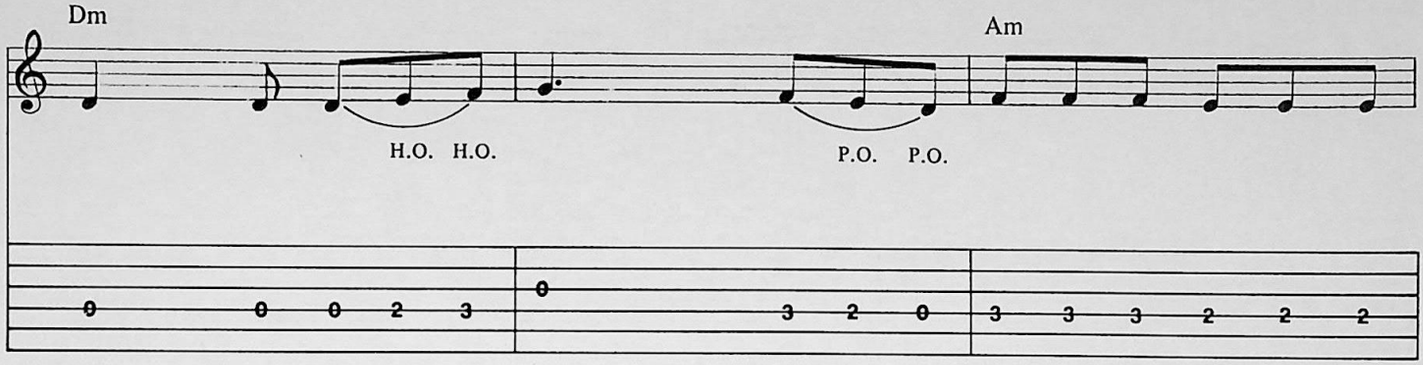
V pos.

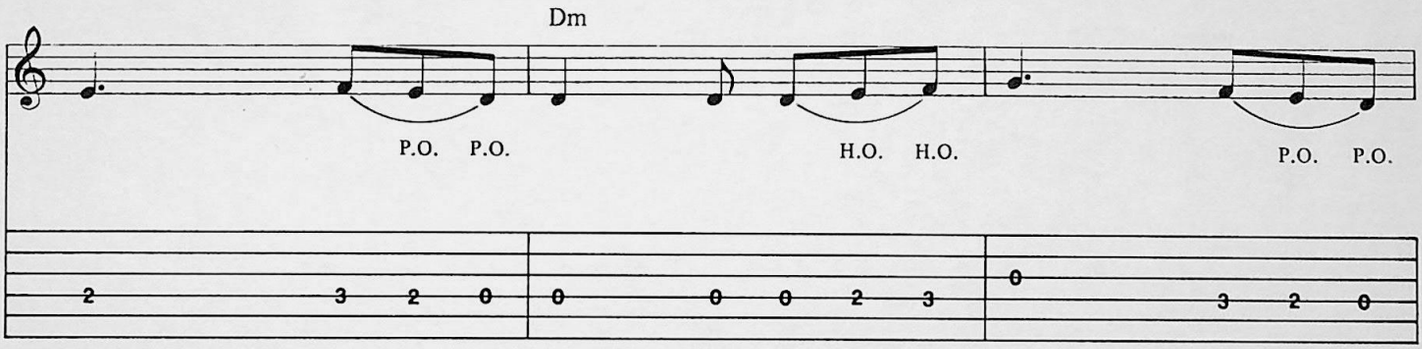


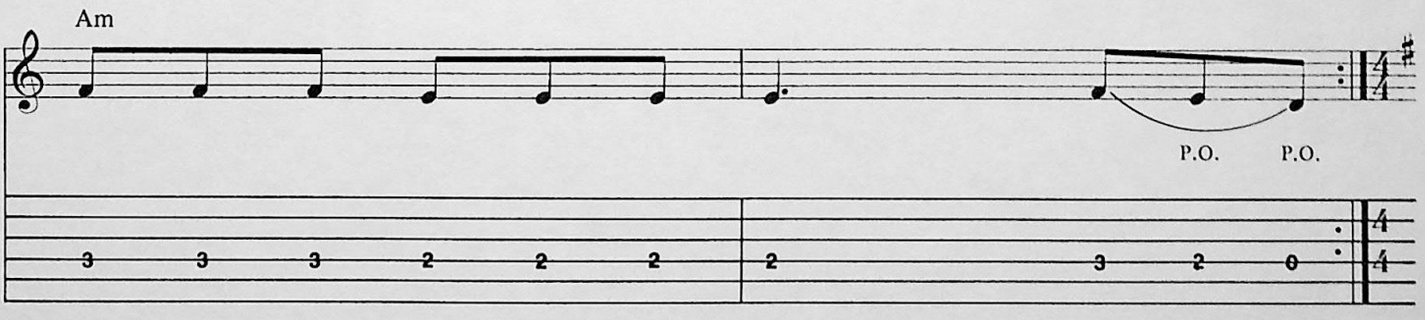

V pos.


Fast
I pos.
Dm
Am
P.O. P.O.
P.O. P.O.
P.O.

Dm
Am
P.O. P.O.
P.O. P.O.
P.O.

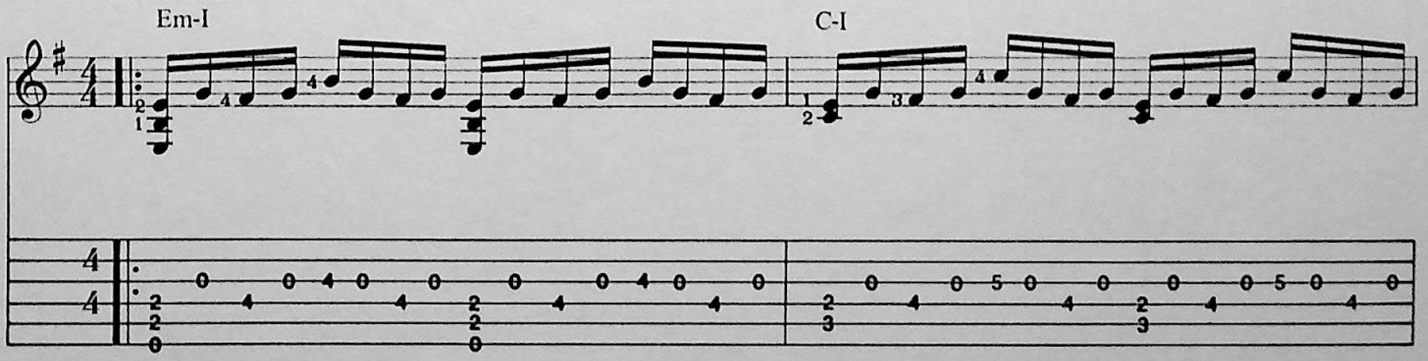


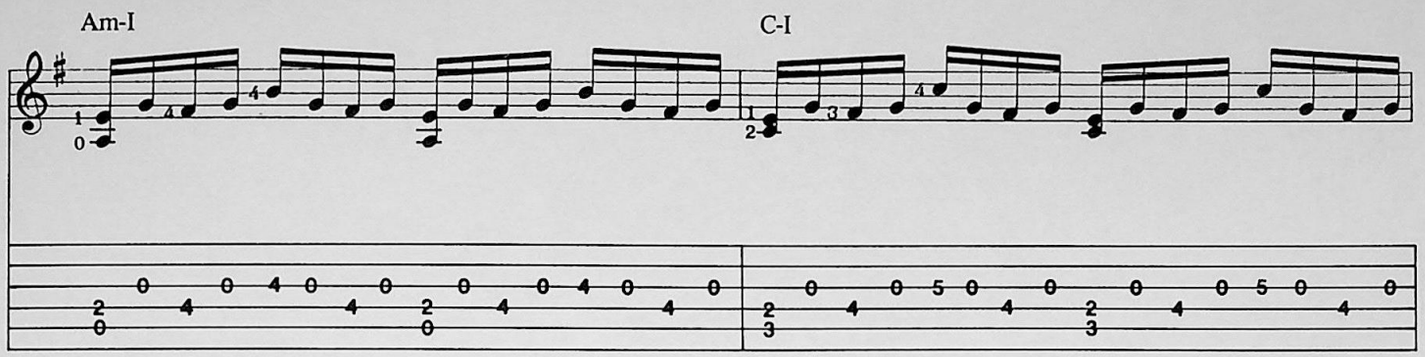


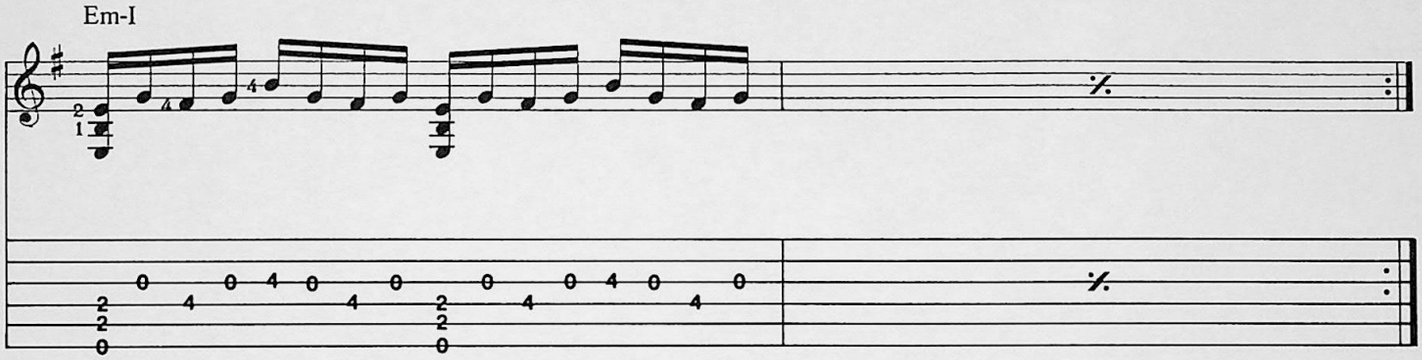


Moderately slow, but with a beat

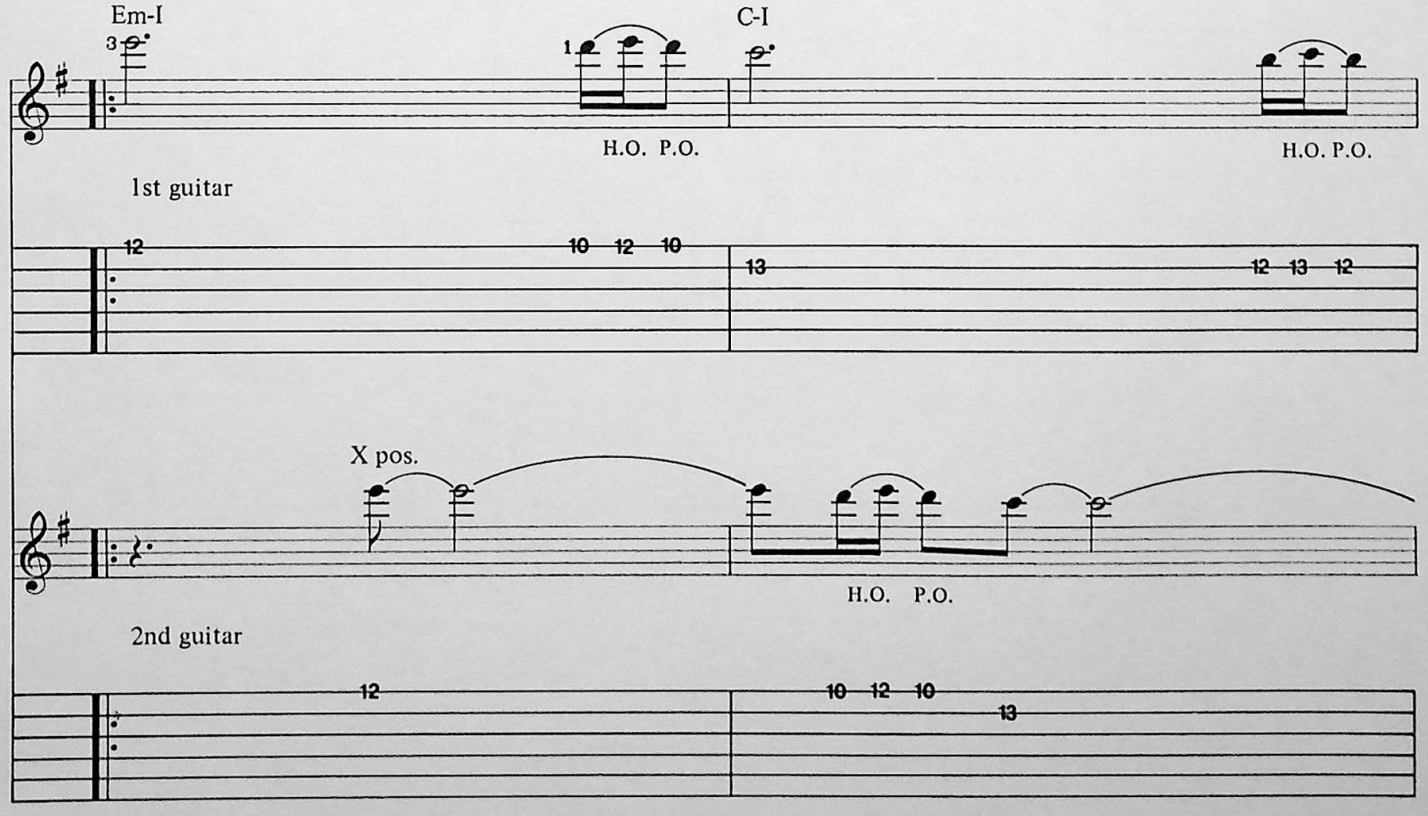
Guitar Lick: A

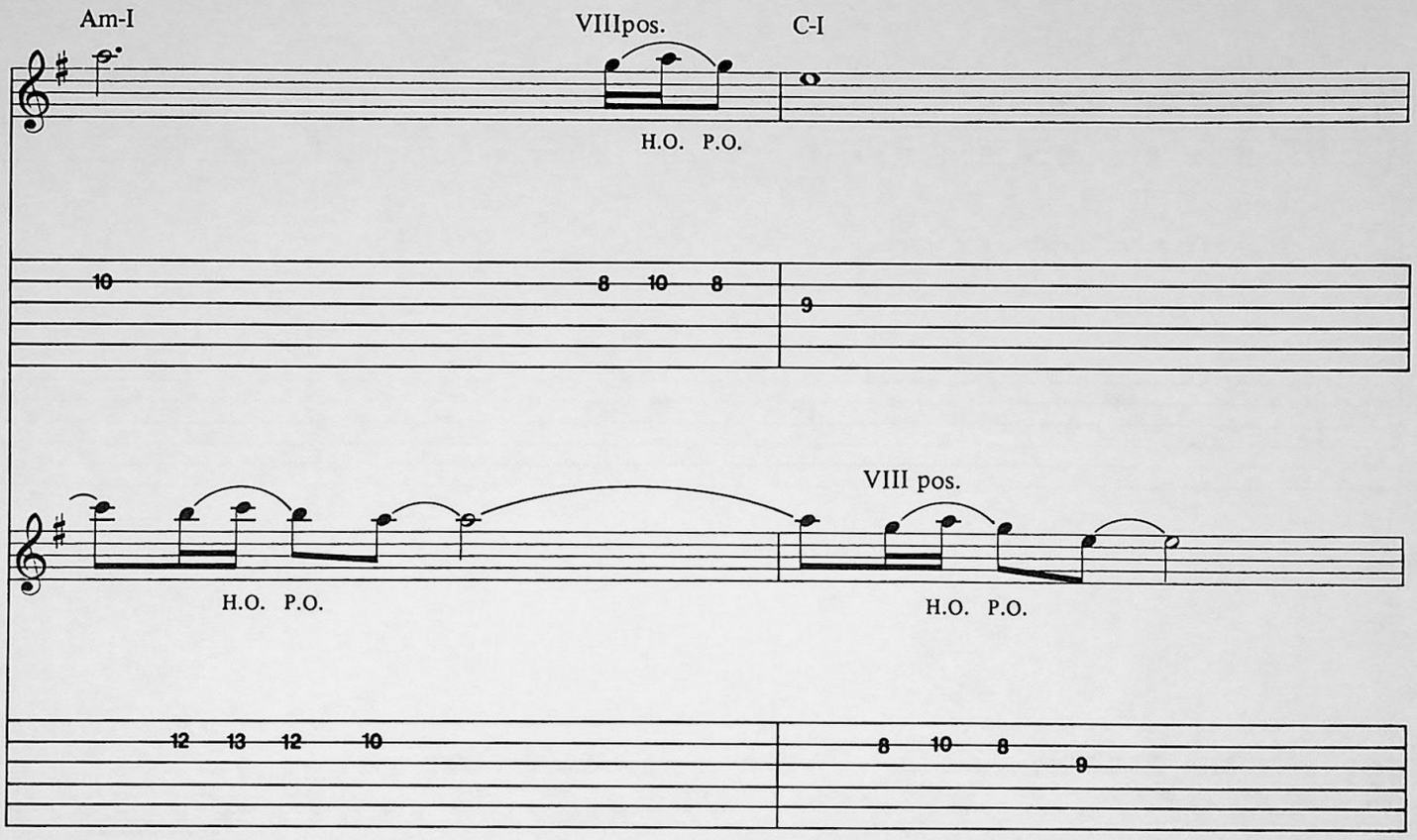


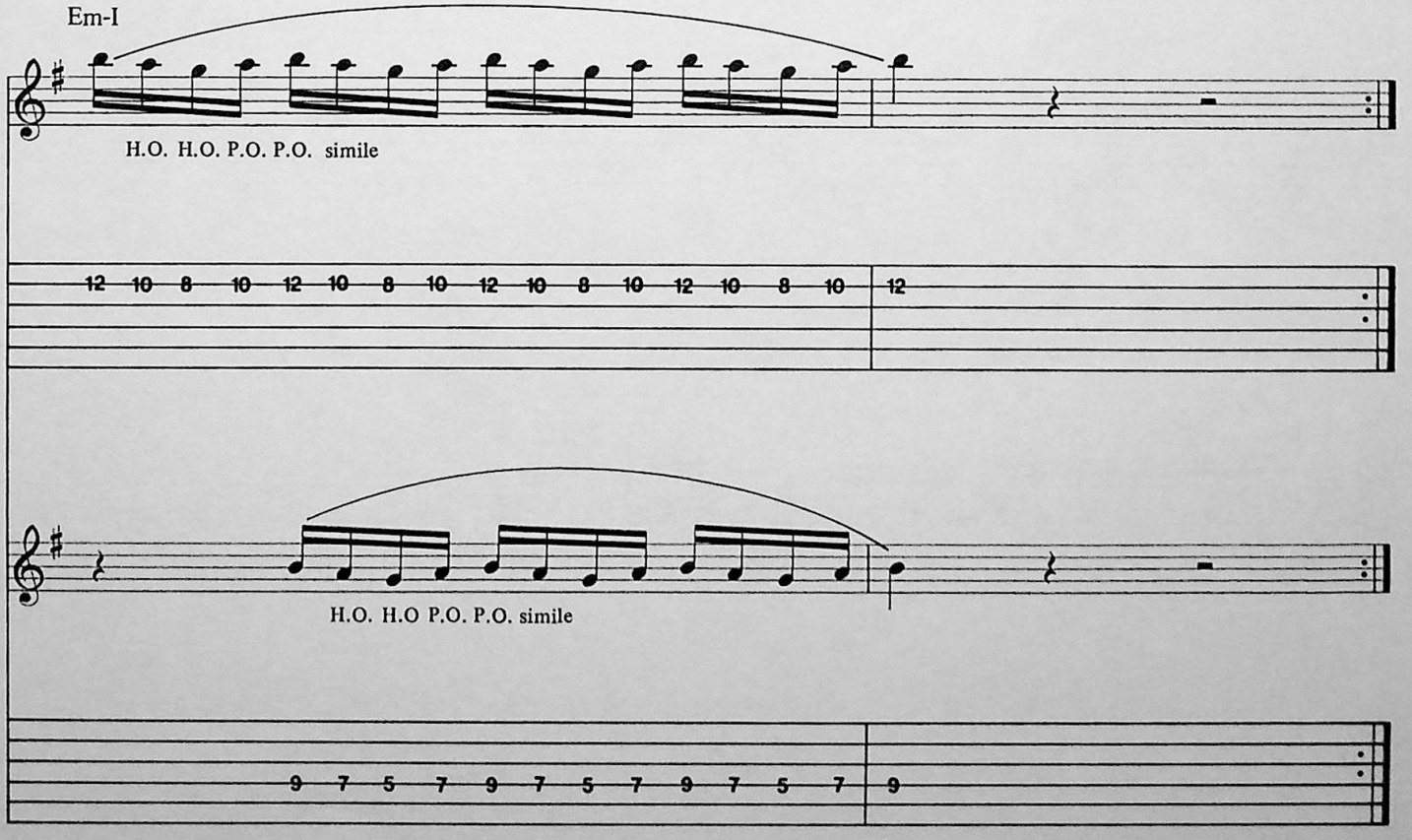


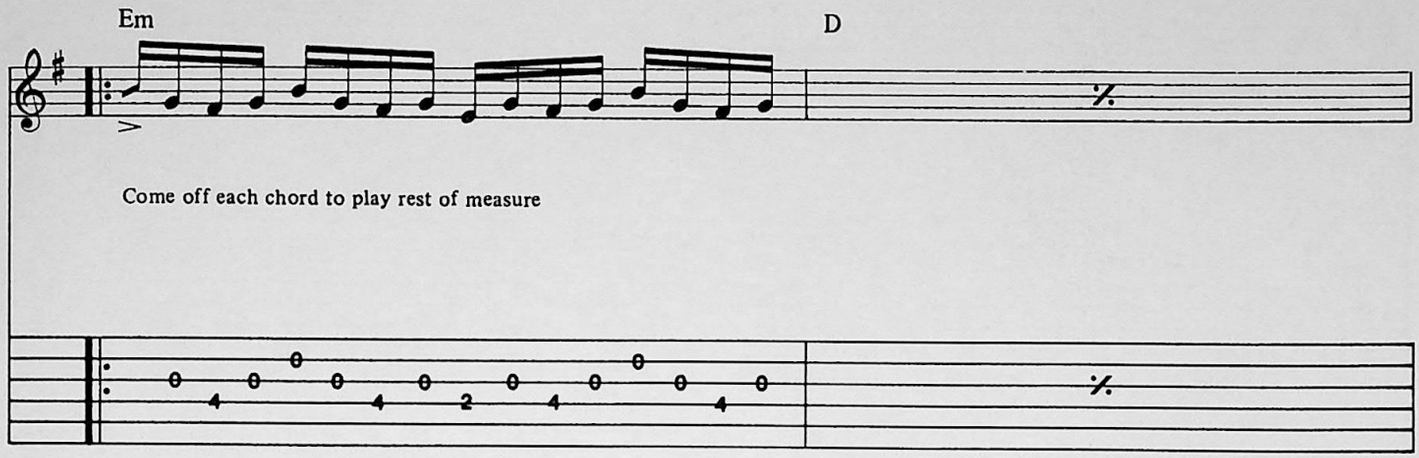


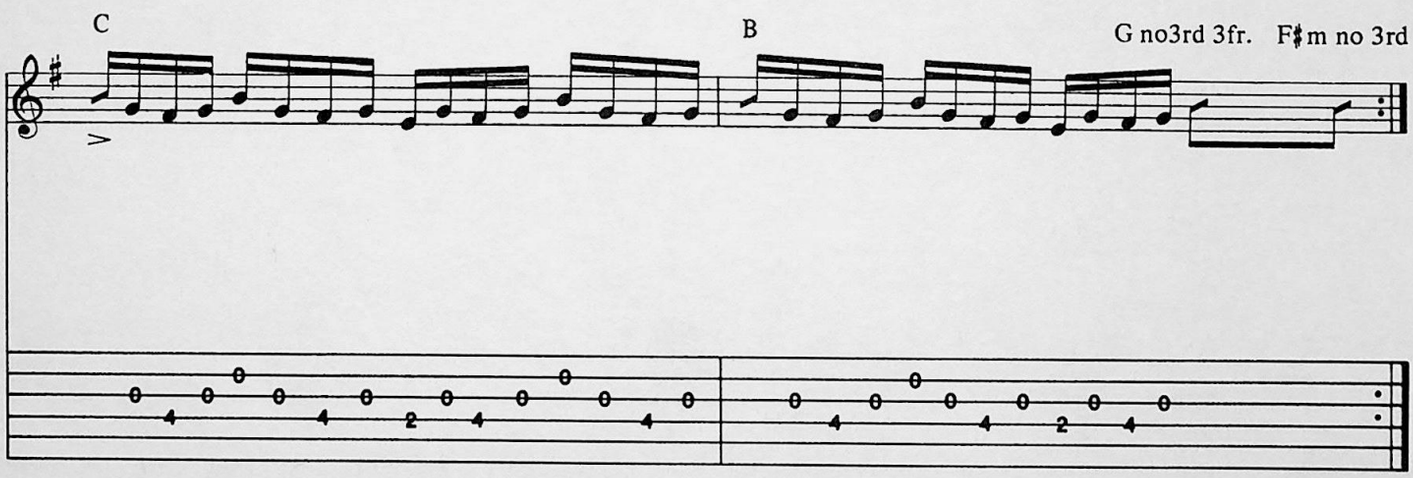
Guitar Lick: A is played underneath

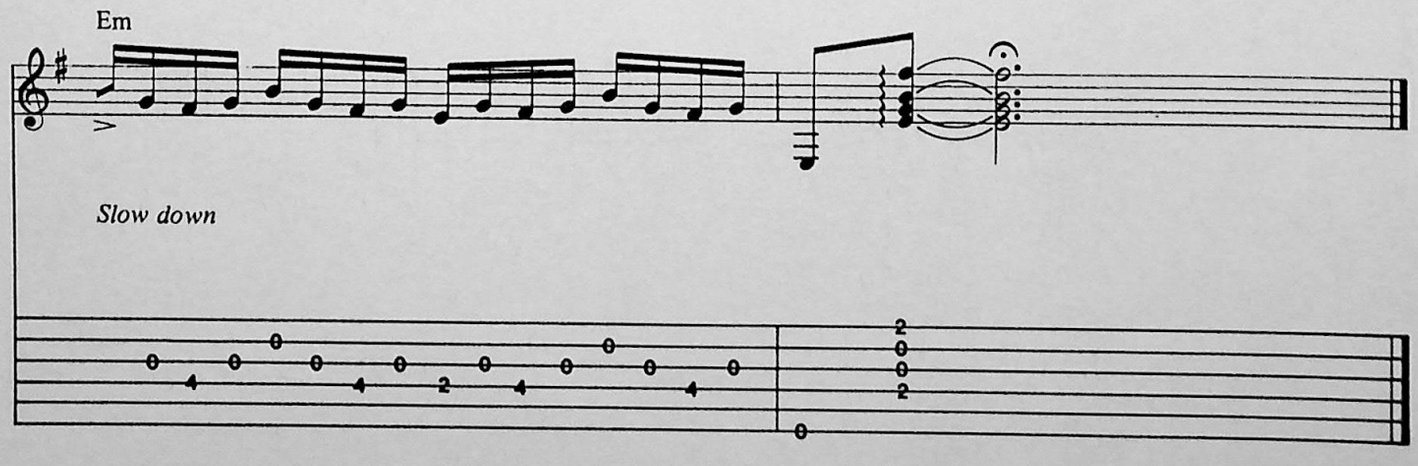


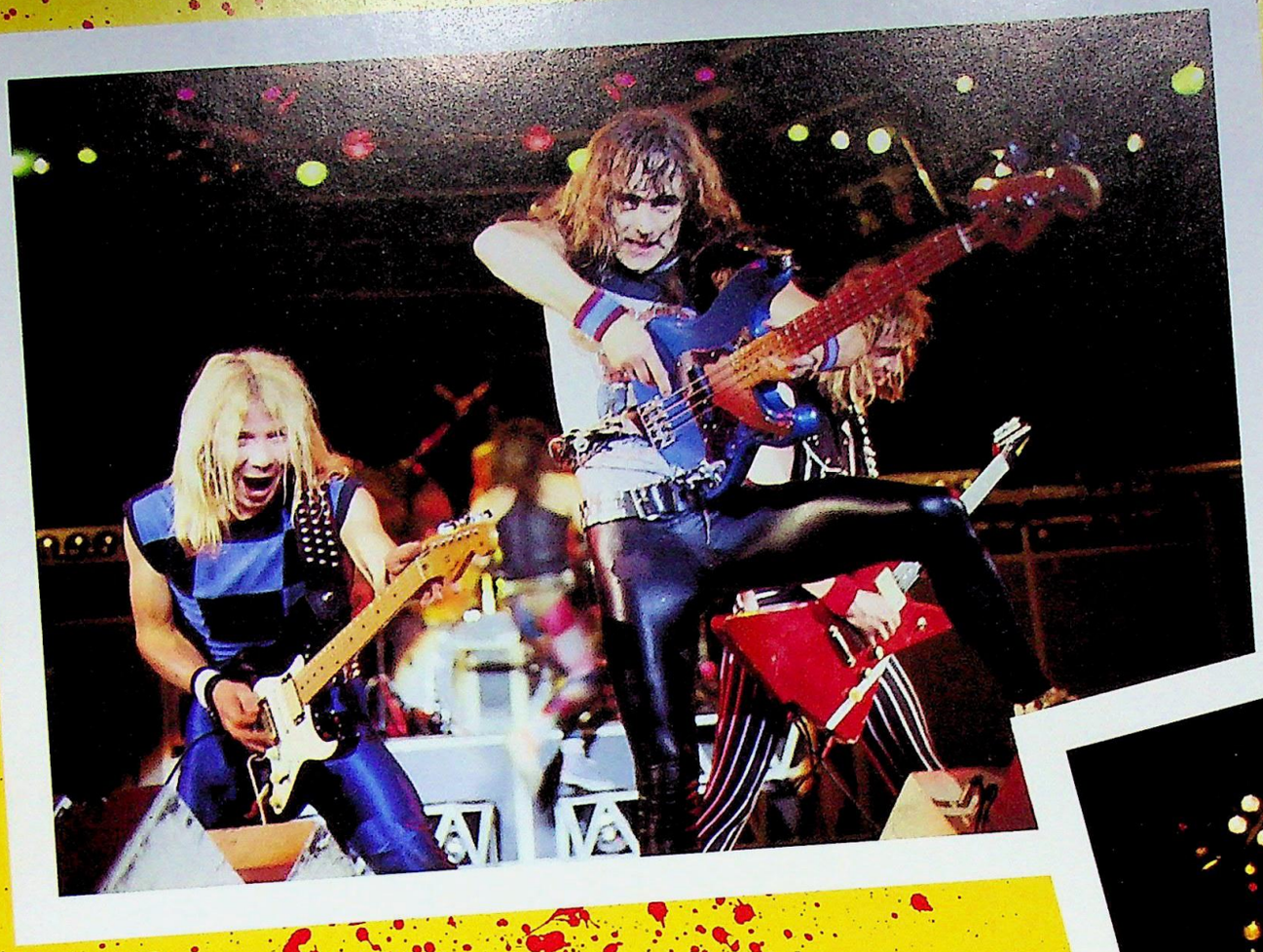

Am-I
VIIIpos.
C-I
H.O. P.O.
10 8 10 8 9
VIII pos.
H.O. P.O.
H.O. P.O.
12 13 12 10
8 10 8 9


Em-I
H.O. H.O. P.O. P.O. simile
12 10 8 10 12 10 8 10 12 10 8 10 12 10 8 10 12
H.O. H.O P.O. P.O. simile
9 7 5 7 9 7 5 7 9 7 5 7 9


Em
D
Come off each chord to play rest of measure


C
B
G no3rd 3fr.
F♯m no 3rd


Em
Slow down

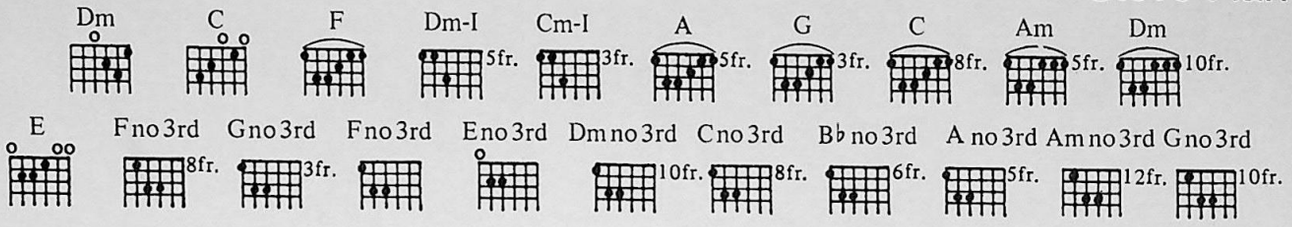


PAUL NATKIN

Photos by Ross Halfin

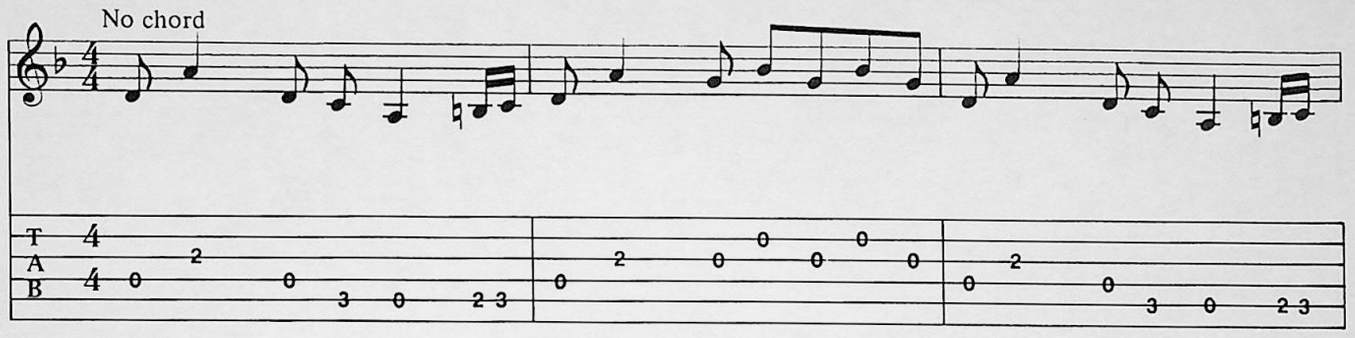
INNOCENT EXILE

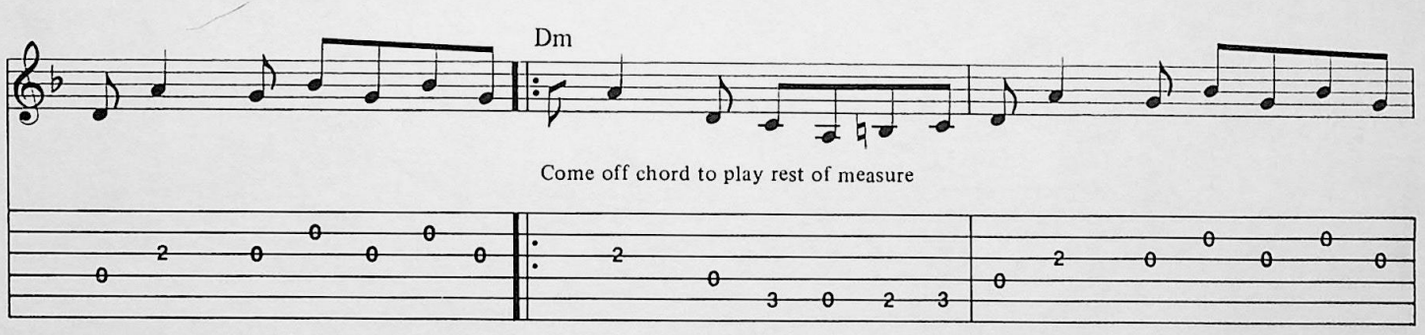
Words and Music by
Steve Harris



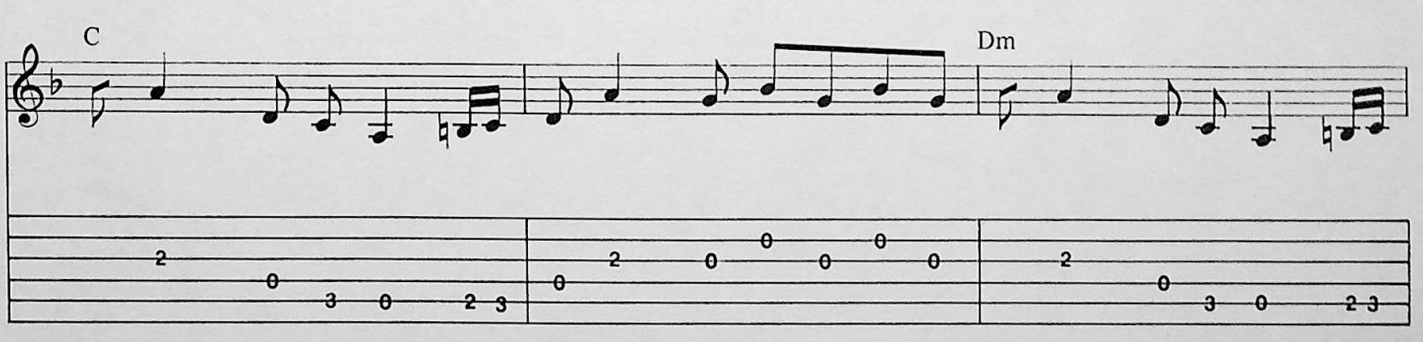
Moderately Fast

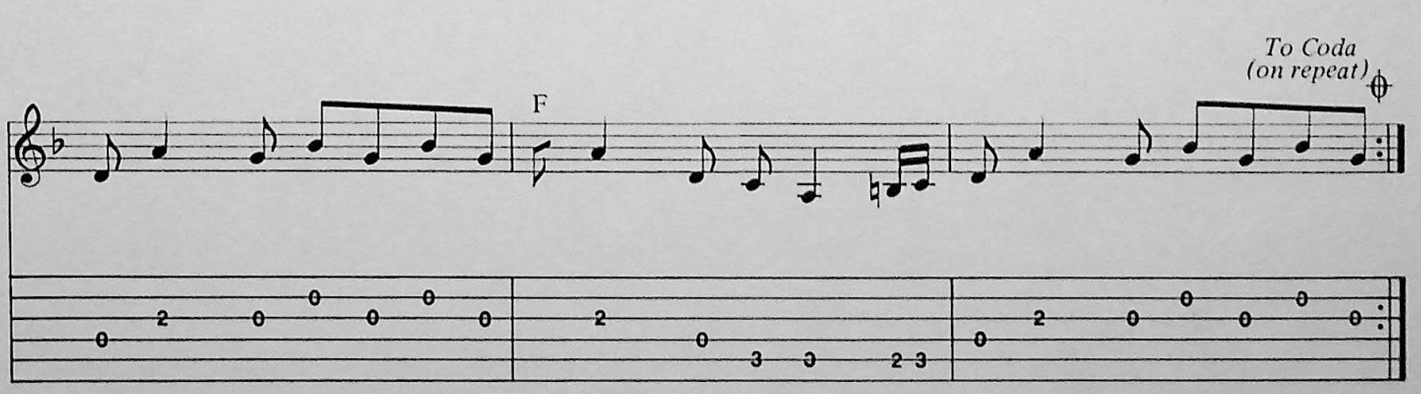
No chord





Come off chord to play rest of measure





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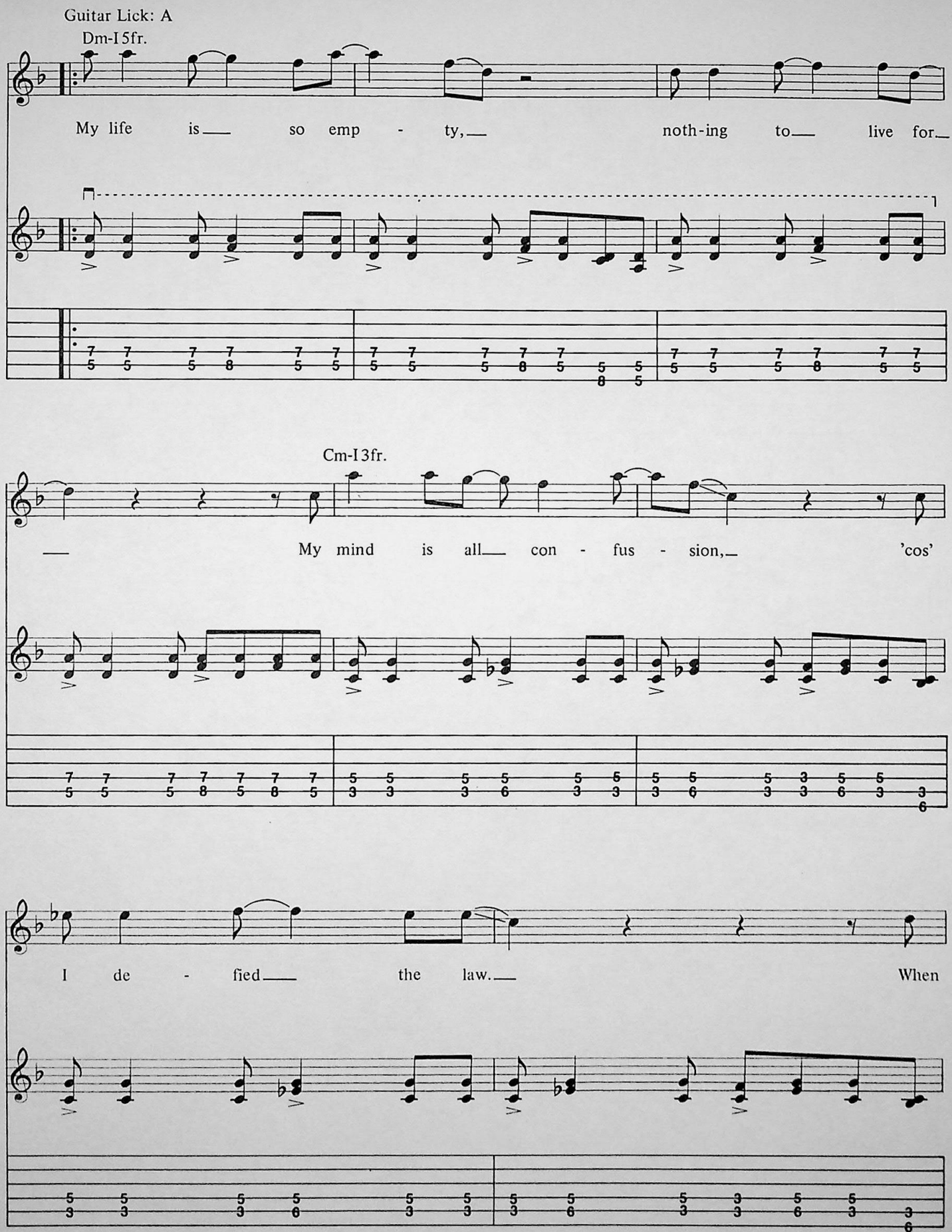
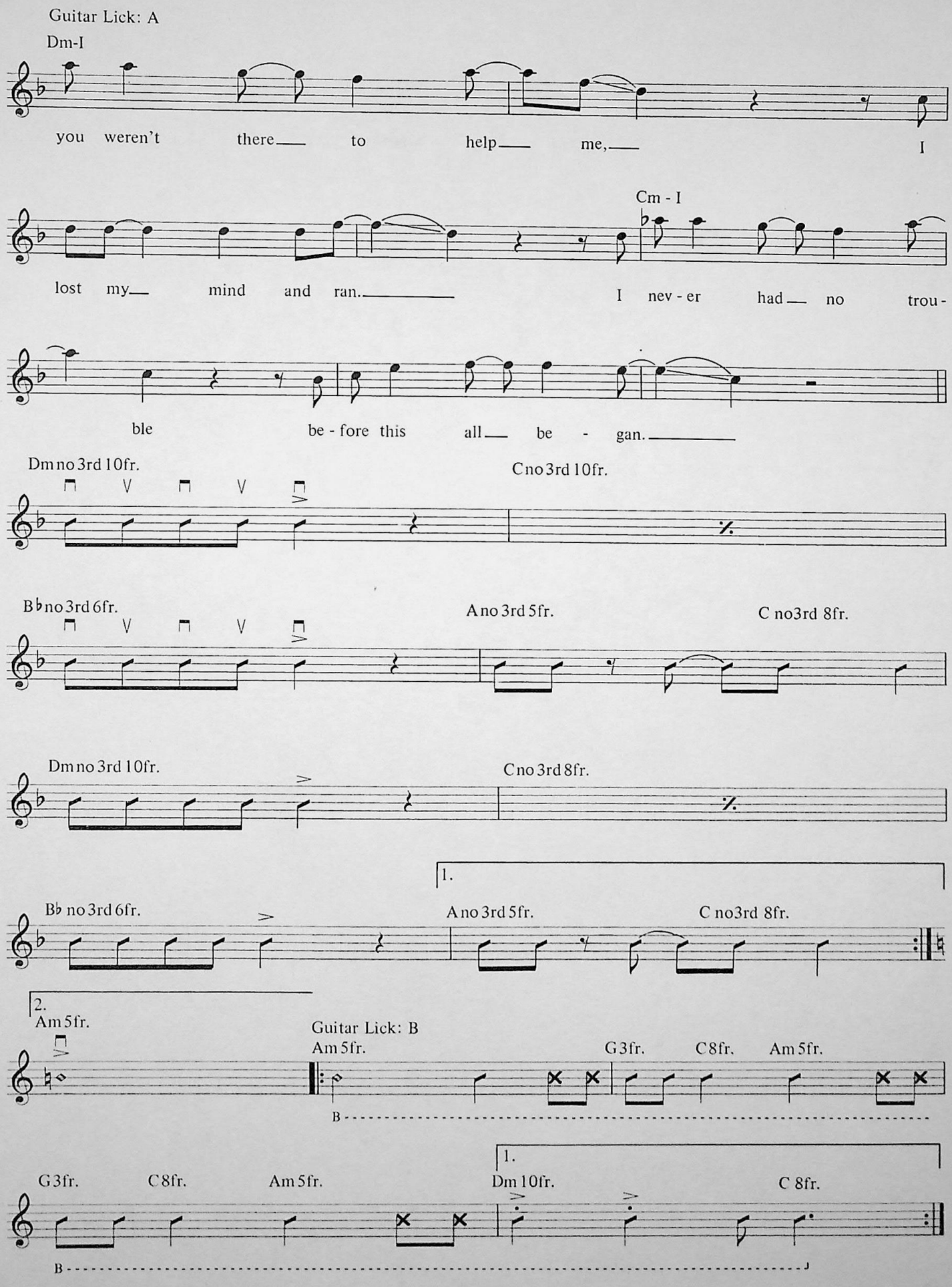
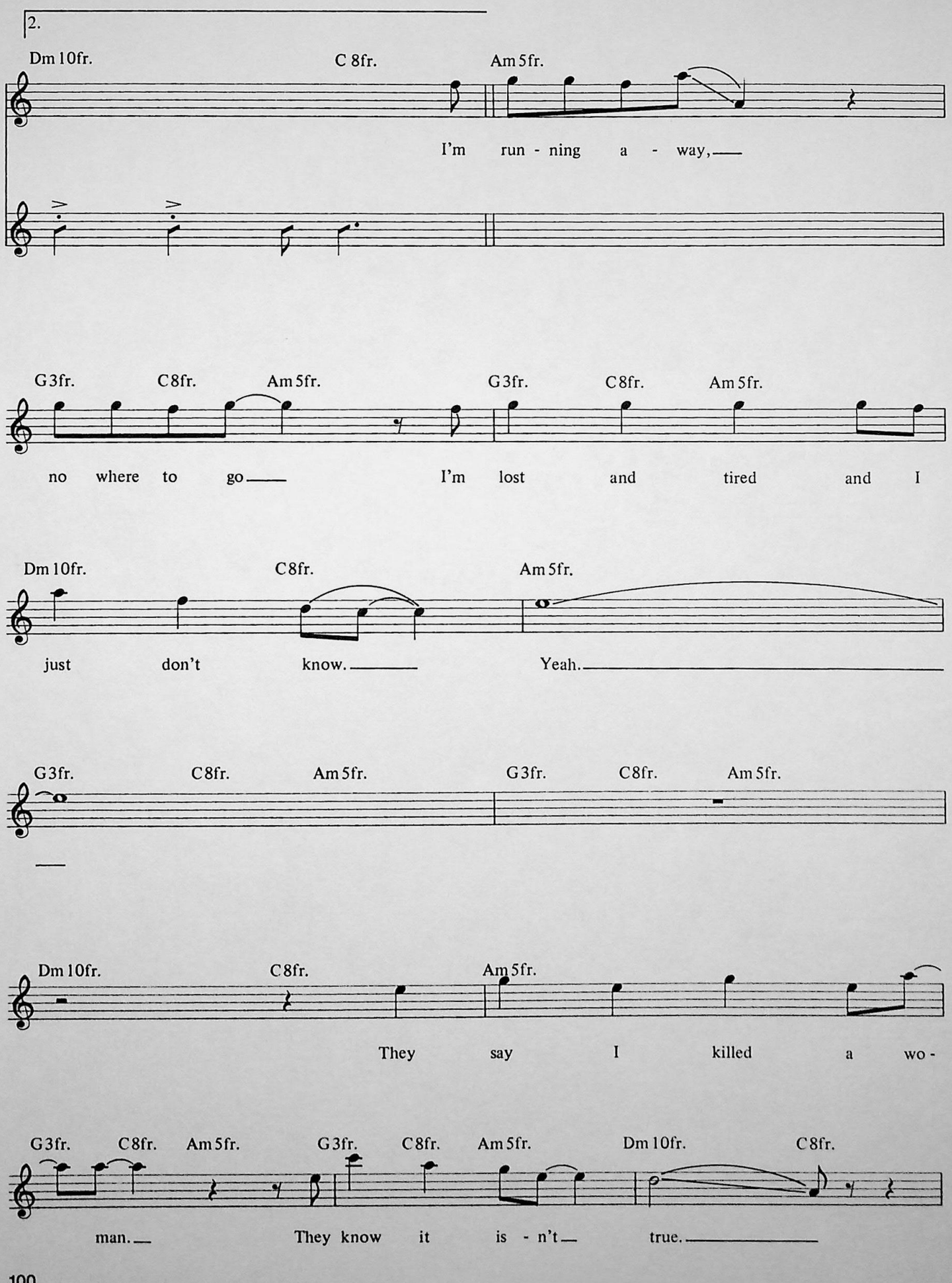
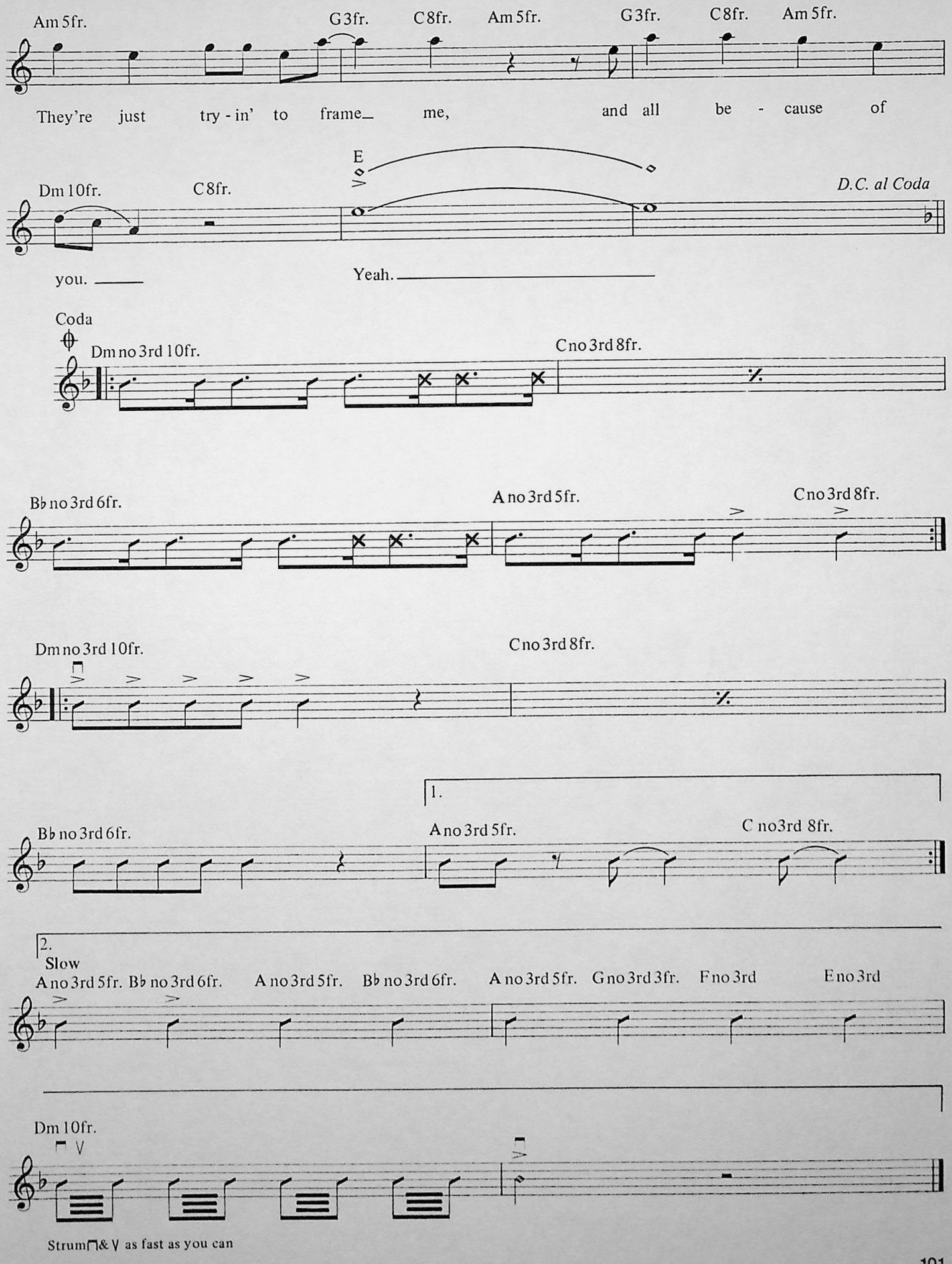

Guitar Lick: A
Dm-I 5fr.
My life is so emp - ty, noth-ing to live for
Cm-I 3fr.
My mind is all con - fus - sion, 'cos'
I de - fied the law. When

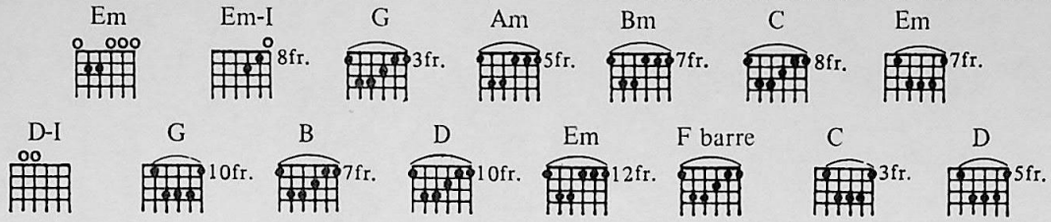

Guitar Lick: A
Dm-I
you weren't there to help me, I
Cm - I
lost my mind and ran. I nev - er had no trou -
ble be - fore this all be - gan.
Dm no 3rd 10fr.
C no 3rd 10fr.
B♭ no 3rd 6fr.
A no 3rd 5fr.
C no3rd 8fr.
Dm no 3rd 10fr.
C no 3rd 8fr.
1.
B♭ no 3rd 6fr.
A no 3rd 5fr.
C no3rd 8fr.
2.
Am 5fr.
Guitar Lick: B
Am 5fr.
G 3fr.
C 8fr.
Am 5fr.
B
1.
G 3fr.
C 8fr.
Am 5fr.
Dm 10fr.
C 8fr.
B


2.
Dm 10fr.
C 8fr.
Am 5fr.
I'm run - ning a - way,
G3fr.
C8fr.
Am 5fr.
G3fr.
C8fr.
Am 5fr.
no where to go
I'm lost and tired and I
Dm 10fr.
C8fr.
Am 5fr.
just don't know.
Yeah.
G3fr.
C8fr.
Am 5fr.
G3fr.
C8fr.
Am 5fr.
Dm 10fr.
C8fr.
Am 5fr.
They say I killed a wo -
G3fr.
C8fr.
Am 5fr.
G3fr.
C8fr.
Am 5fr.
Dm 10fr.
C8fr.
man.
They know it is - n't
true.

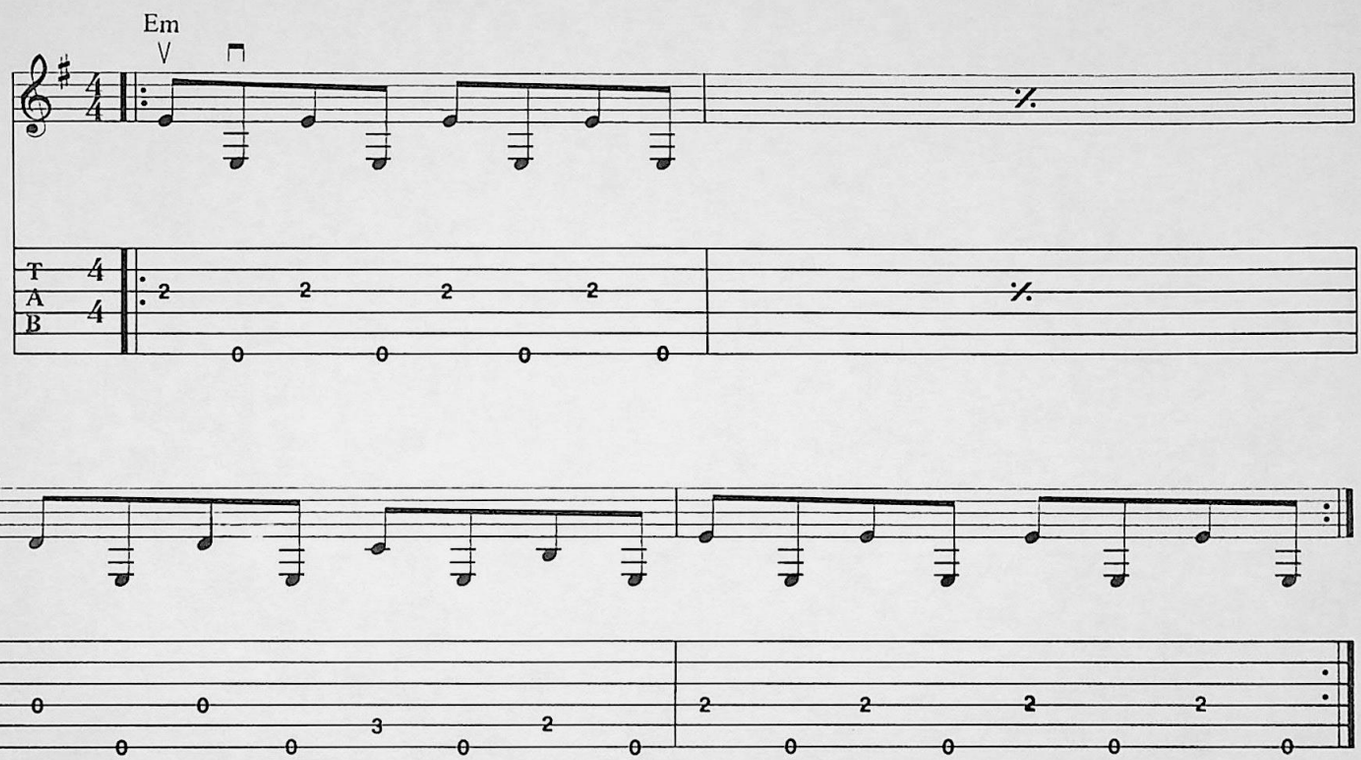

Am 5fr.
G 3fr.
C 8fr.
Am 5fr.
G 3fr.
C 8fr.
Am 5fr.
They're just try - in' to frame me, and all be - cause of
Dm 10fr.
C 8fr.
E
D.C. al Coda
you.
Yeah.
Coda
Dm no 3rd 10fr.
C no 3rd 8fr.
B♭ no 3rd 6fr.
A no 3rd 5fr.
C no 3rd 8fr.
Dm no 3rd 10fr.
C no 3rd 8fr.
1.
B♭ no 3rd 6fr.
A no 3rd 5fr.
C no 3rd 8fr.
2.
Slow
A no 3rd 5fr.
B♭ no 3rd 6fr.
A no 3rd 5fr.
B♭ no 3rd 6fr.
A no 3rd 5fr.
G no 3rd 3fr.
F no 3rd
E no 3rd
Dm 10fr.
Strum ⊓ & ∨ as fast as you can

KILLERS

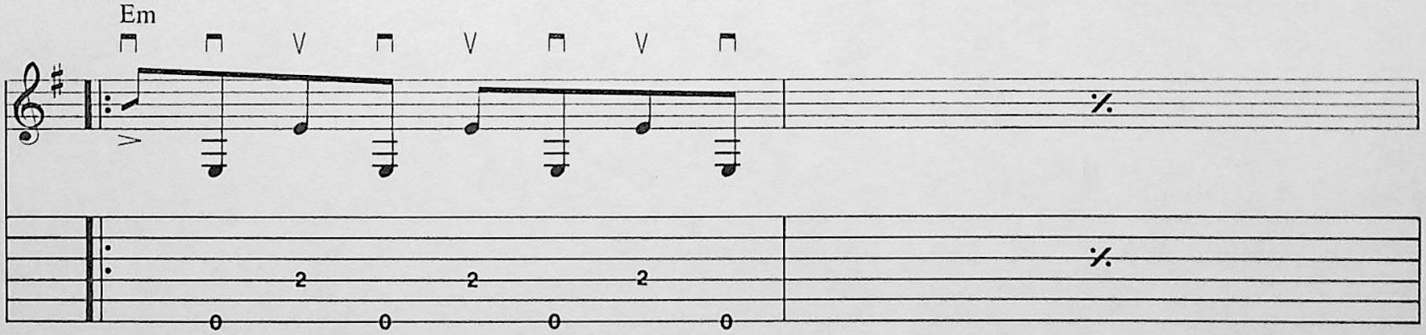
Words and Music by
Steve Harris and Paul Di'anno

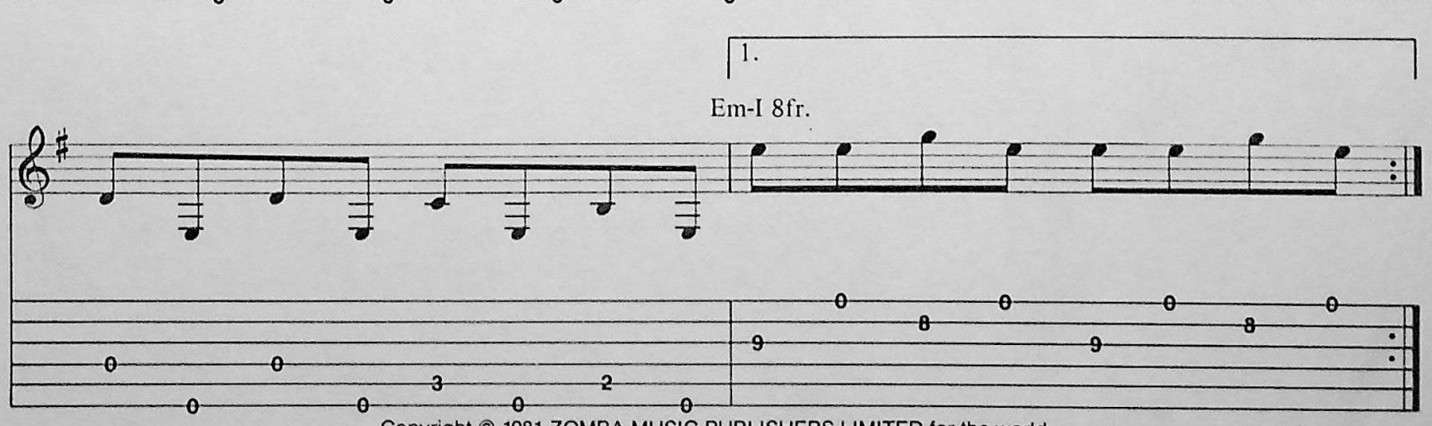


Moderately fast



Guitar Lick: A





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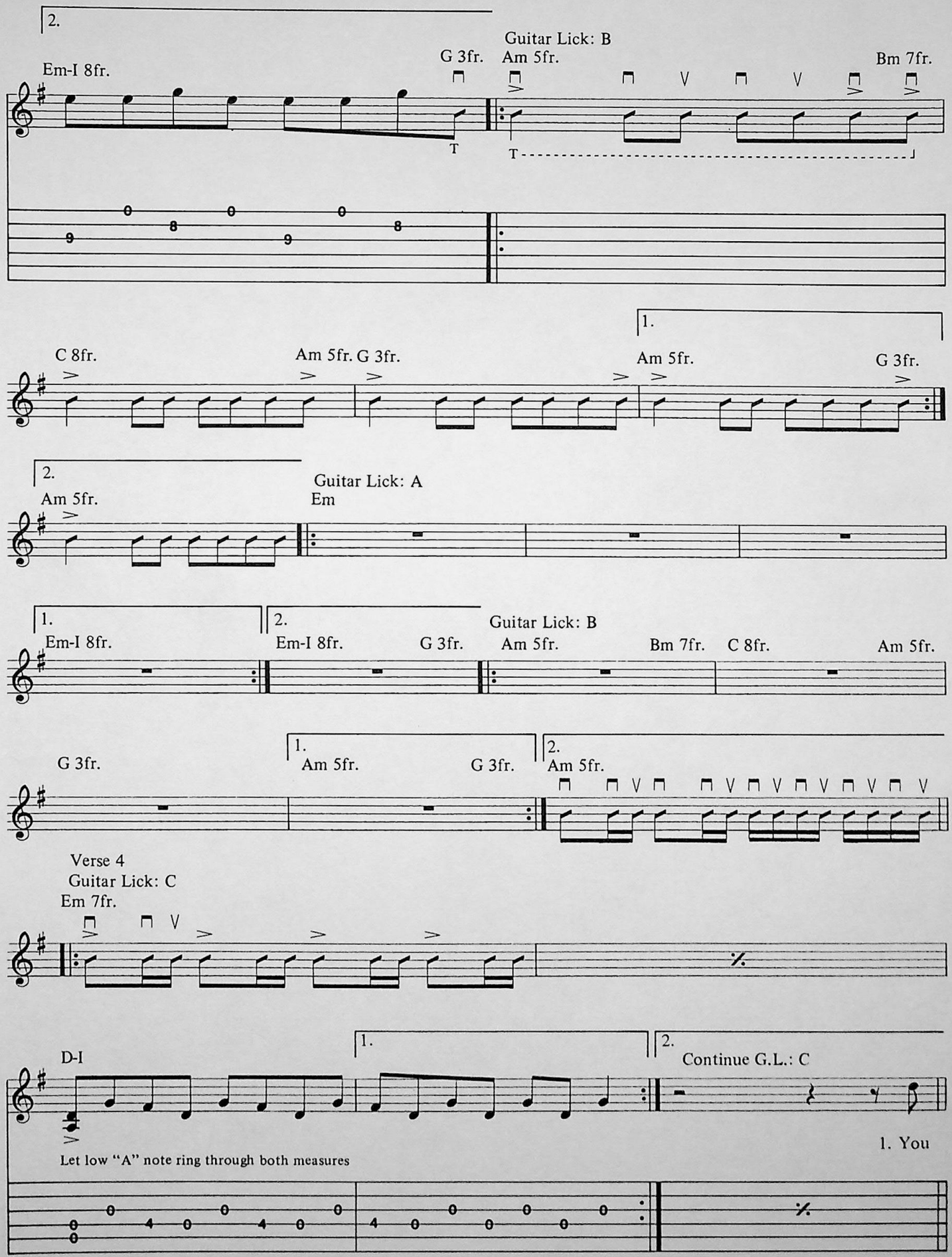
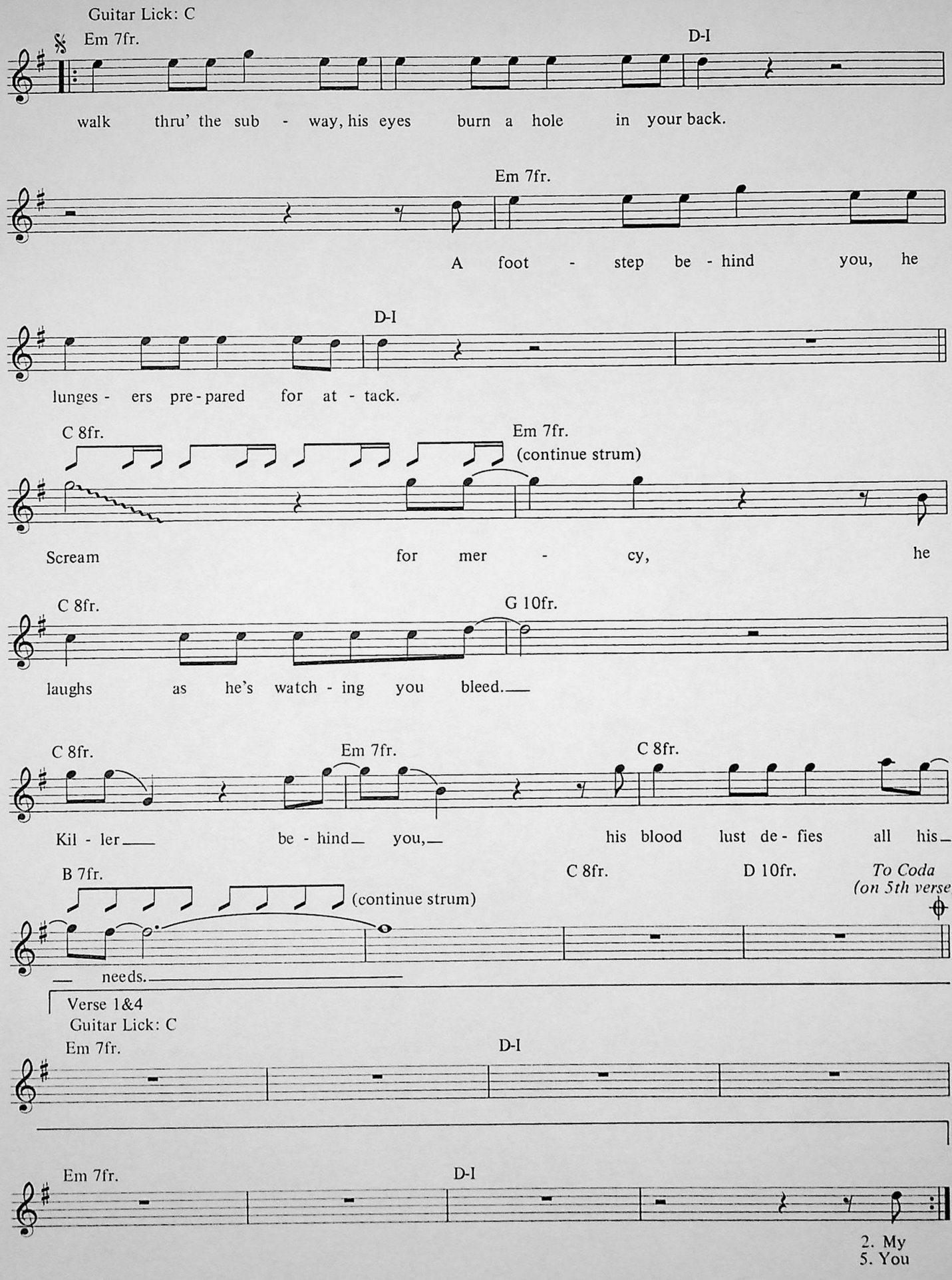
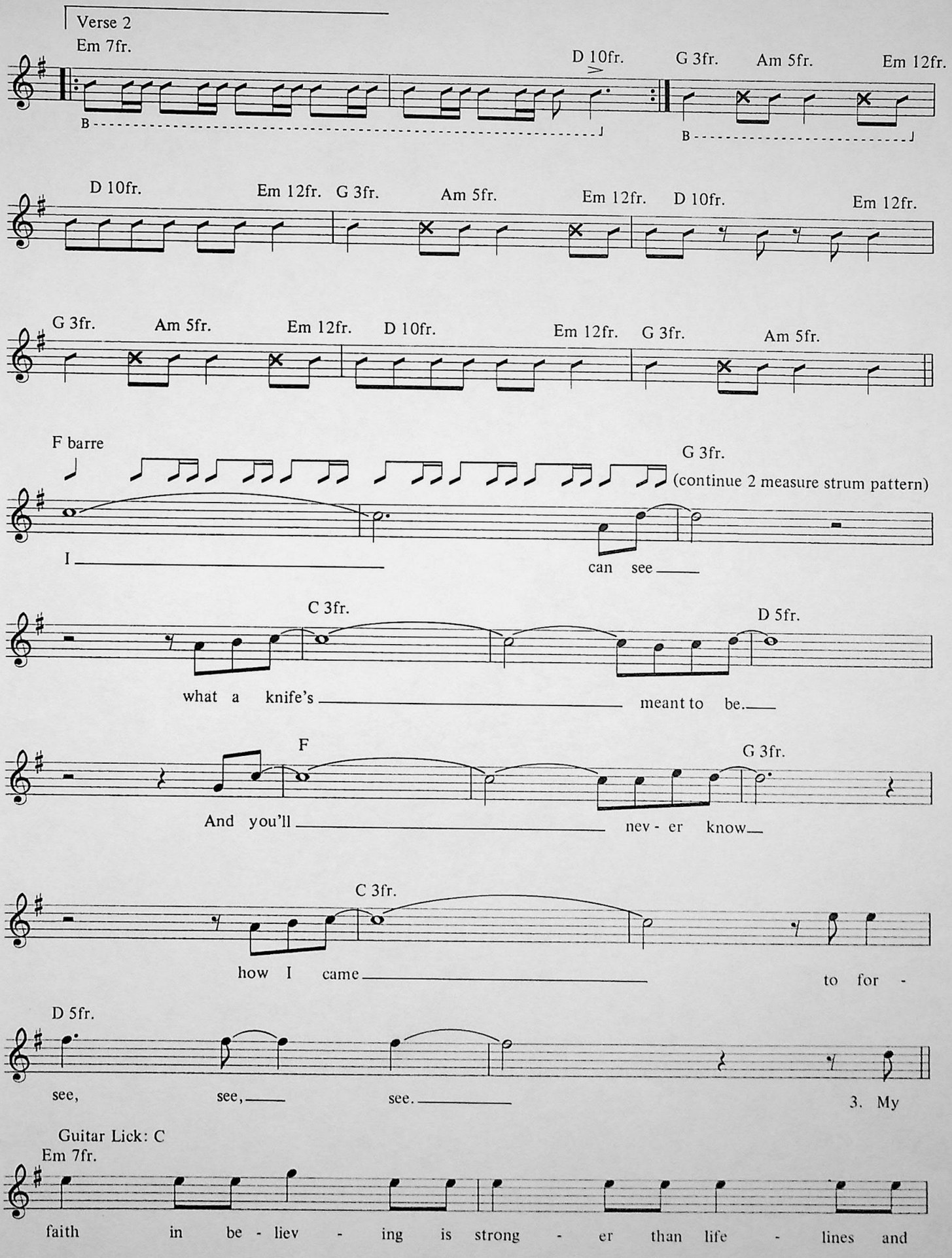
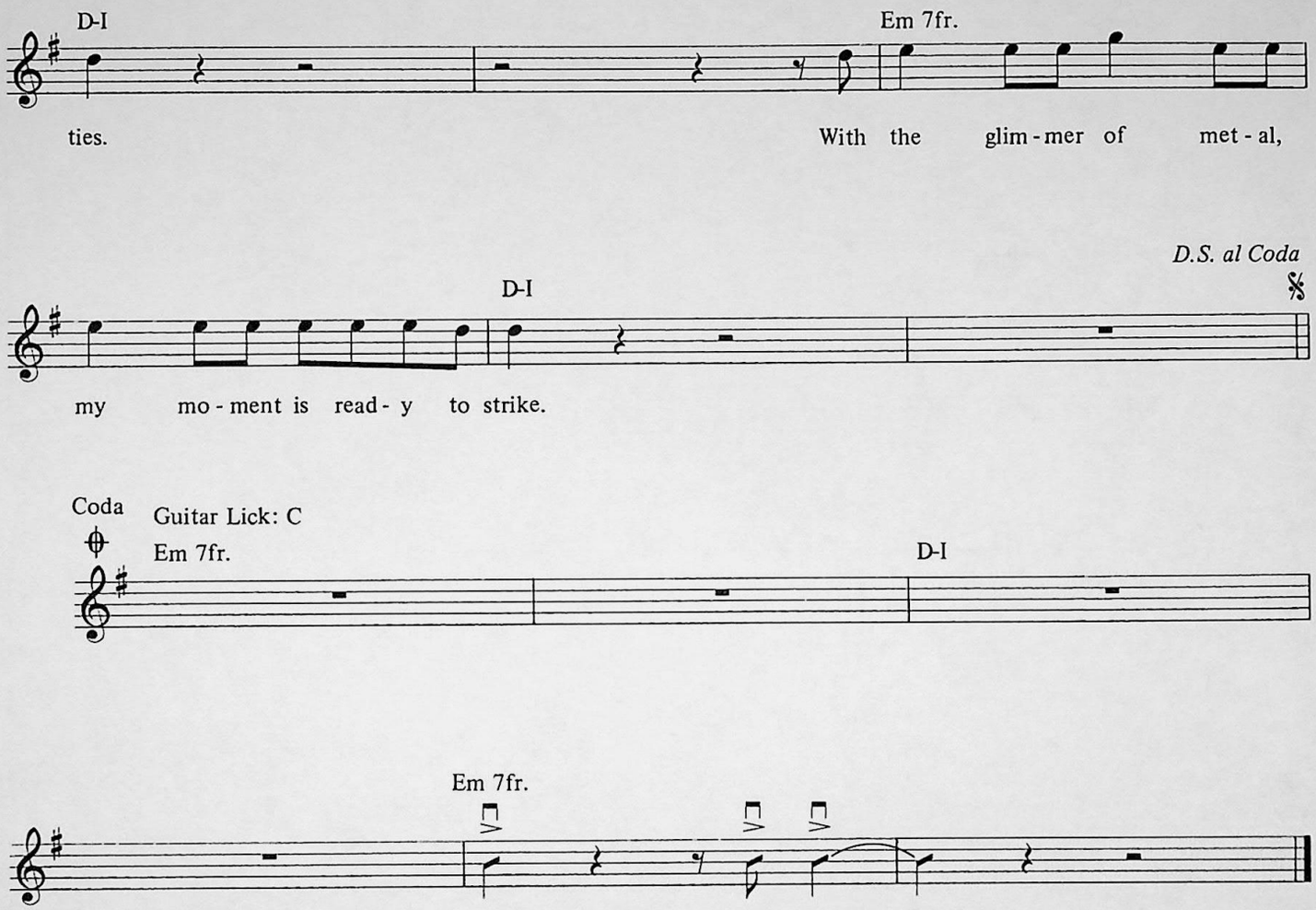

2.
Em-I 8fr.
G 3fr.
Guitar Lick: B
Am 5fr.
Bm 7fr.
T
T
1.
C 8fr.
Am 5fr.
G 3fr.
Am 5fr.
G 3fr.
2.
Am 5fr.
Guitar Lick: A
Em
1.
Em-I 8fr.
2.
Em-I 8fr.
G 3fr.
Guitar Lick: B
Am 5fr.
Bm 7fr.
C 8fr.
Am 5fr.
G 3fr.
1.
Am 5fr.
G 3fr.
2.
Am 5fr.
Verse 4
Guitar Lick: C
Em 7fr.
D-I
1.
2.
Continue G.L.: C
Let low "A" note ring through both measures
1. You


Guitar Lick: C
Em 7fr.
D-I
walk thru' the sub - way, his eyes burn a hole in your back.
Em 7fr.
A foot - step be - hind you, he
D-I
lunges - ers pre - pared for at - tack.
C 8fr.
Em 7fr.
(continue strum)
Scream for mer - cy, he
C 8fr.
G 10fr.
laughs as he's watch - ing you bleed.
C 8fr.
Em 7fr.
C 8fr.
Kil - ler be - hind you, his blood lust de - fies all his
B 7fr.
C 8fr.
D 10fr.
To Coda
(on 5th verse)
(continue strum)
needs.
Verse 1&4
Guitar Lick: C
Em 7fr.
D-I
Em 7fr.
D-I
2. My
5. You


Verse 2
Em 7fr.
D 10fr.
G 3fr.
Am 5fr.
Em 12fr.
B
D 10fr.
Em 12fr.
G 3fr.
Am 5fr.
Em 12fr.
D 10fr.
Em 12fr.
G 3fr.
Am 5fr.
Em 12fr.
D 10fr.
Em 12fr.
G 3fr.
Am 5fr.
F barre
G 3fr.
(continue 2 measure strum pattern)
I
can see
C 3fr.
D 5fr.
what a knife's
meant to be.
F
G 3fr.
And you'll
nev - er know
C 3fr.
how I came
to for -
D 5fr.
see, see, see.
3. My
Guitar Lick: C
Em 7fr.
faith in be - liev - ing is strong - er than life - lines and



2nd verse

My innocent victims are slaughtered with wrath and despite
The mocking religion of hatred that burns in the night.
I have no one, I'm bound to destroy all this greed.
A voice inside me compelling to satisfy me.

4th verse

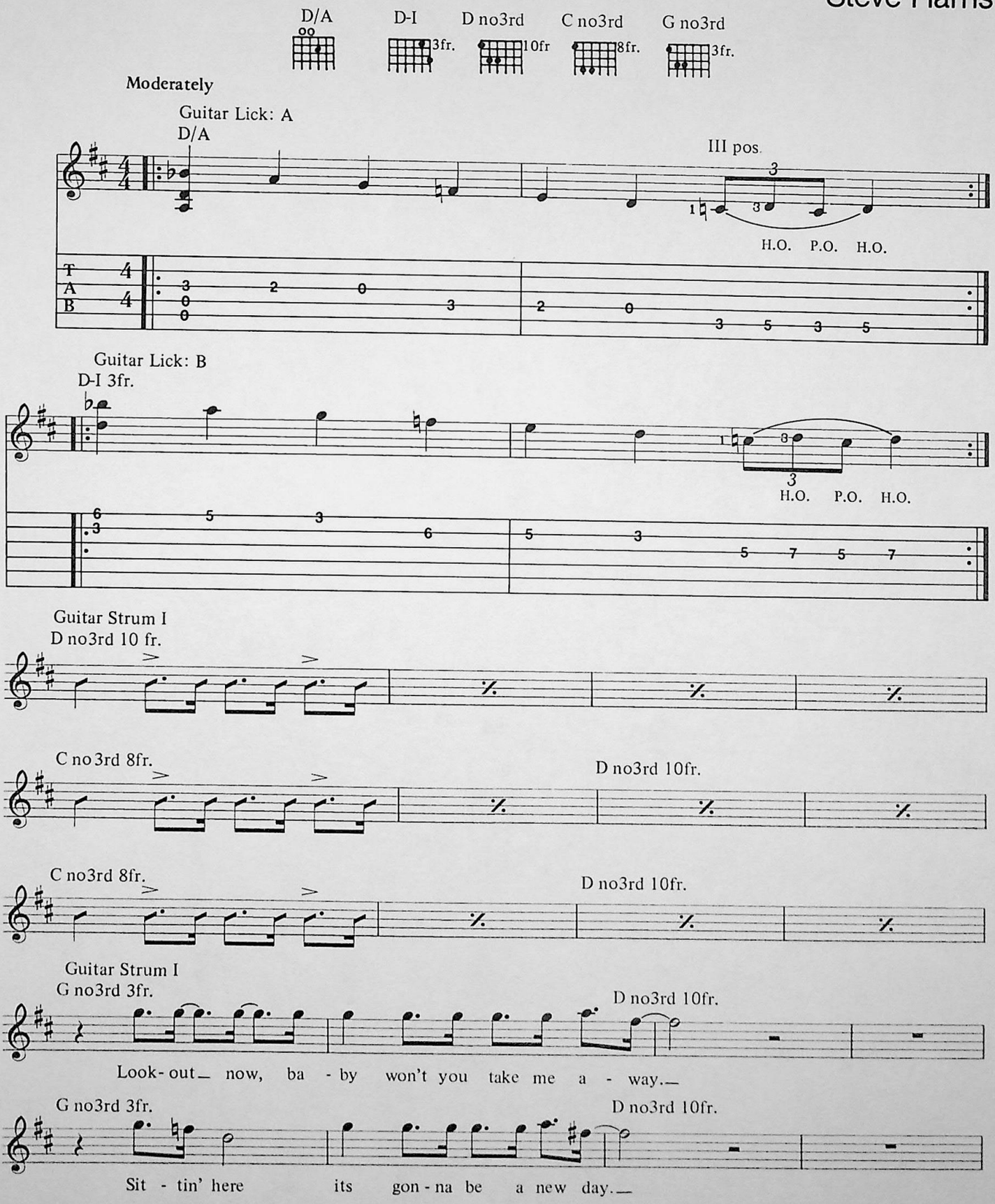
Death call arises, a scream breaks the still of the night.
Another tomorrow, remember to walk in the light.
I have found you, and now there is no place to run.
Excitement shakes me, oh God help me what have I done?

5th verse

(Same as 1st verse)

DRIFTER

Words and Music by
Steve Harris



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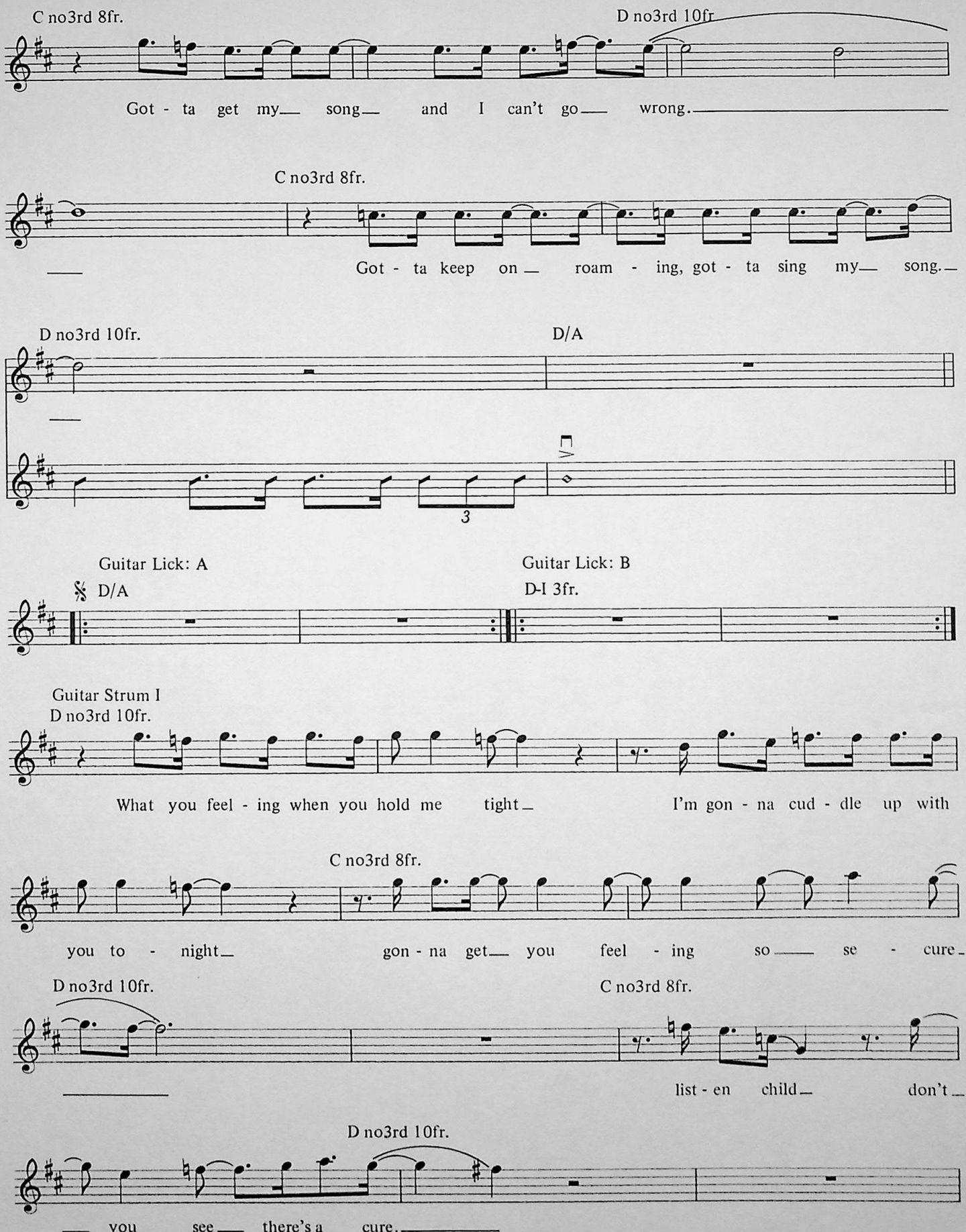
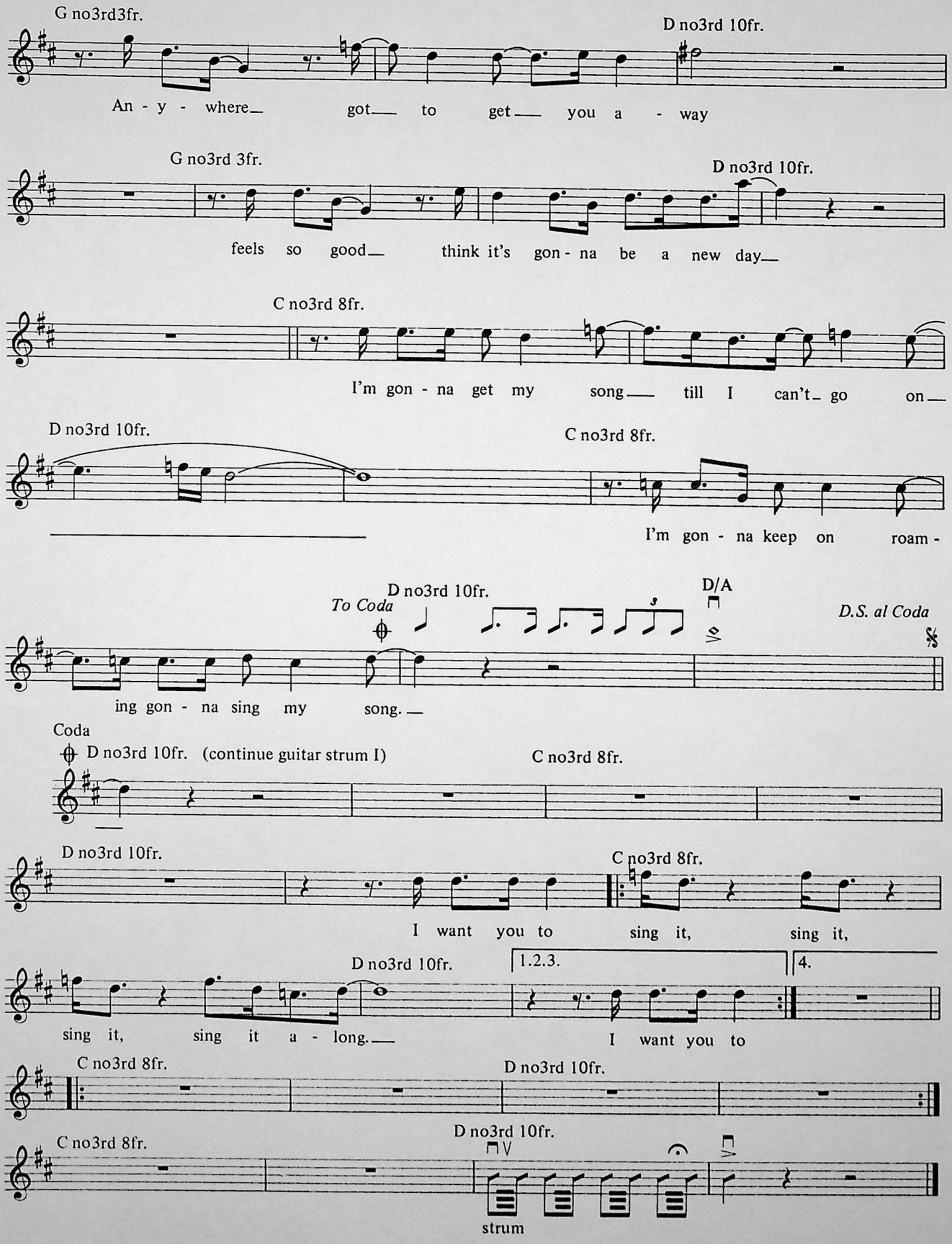
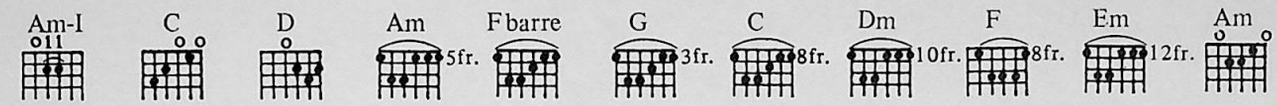

C no3rd 8fr.
D no3rd 10fr
Got - ta get my song and I can't go wrong.
C no3rd 8fr.
Got - ta keep on roam - ing, got - ta sing my song.
D no3rd 10fr.
D/A
3
Guitar Lick: A
D/A
Guitar Lick: B
D-I 3fr.
Guitar Strum I
D no3rd 10fr.
What you feel - ing when you hold me tight I'm gon - na cud - dle up with
C no3rd 8fr.
you to - night gon - na get you feel - ing so se - cure
D no3rd 10fr.
C no3rd 8fr.
list - en child don't
D no3rd 10fr.
you see there's a cure.


G no3rd3fr.
D no3rd 10fr.
An - y - where got to get you a - way
G no3rd 3fr.
D no3rd 10fr.
feels so good think it's gon - na be a new day
C no3rd 8fr.
I'm gon - na get my song till I can't go on
D no3rd 10fr.
C no3rd 8fr.
I'm gon - na keep on roam -
D no3rd 10fr.
D/A
To Coda
D.S. al Coda
ing gon - na sing my song.
Coda
D no3rd 10fr. (continue guitar strum I)
C no3rd 8fr.
D no3rd 10fr.
C no3rd 8fr.
I want you to sing it, sing it,
D no3rd 10fr.
1.2.3.
4.
sing it, sing it a - long.
I want you to
C no3rd 8fr.
D no3rd 10fr.
C no3rd 8fr.
D no3rd 10fr.
strum

TWILIGHT ZONE

Words and Music by
Dave Murray and Steve Harris



Moderately

IIpos.
Am-I

H.O. P.O.

Guitar Lick: A
Am-I

Am-I

1.

2.

C D

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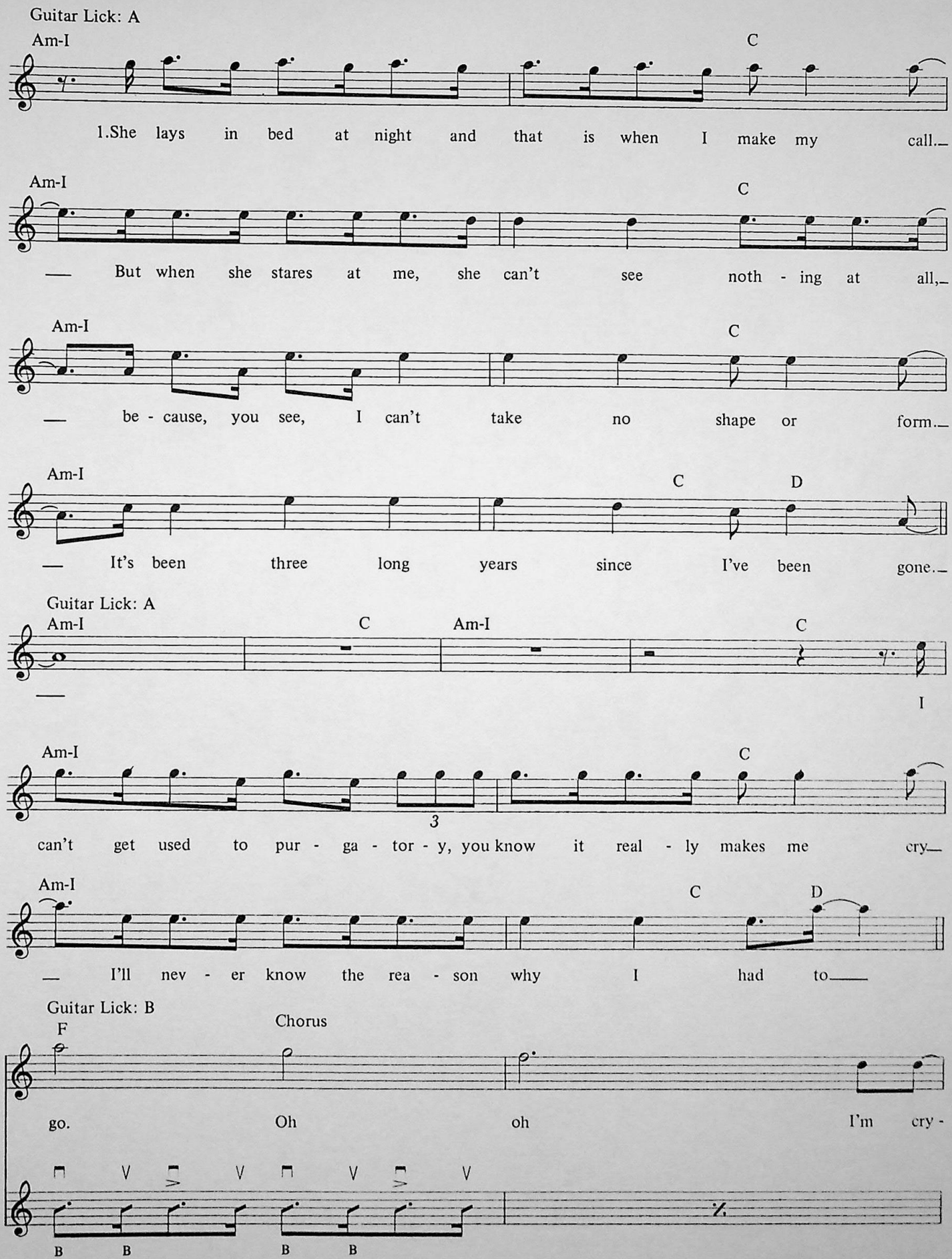
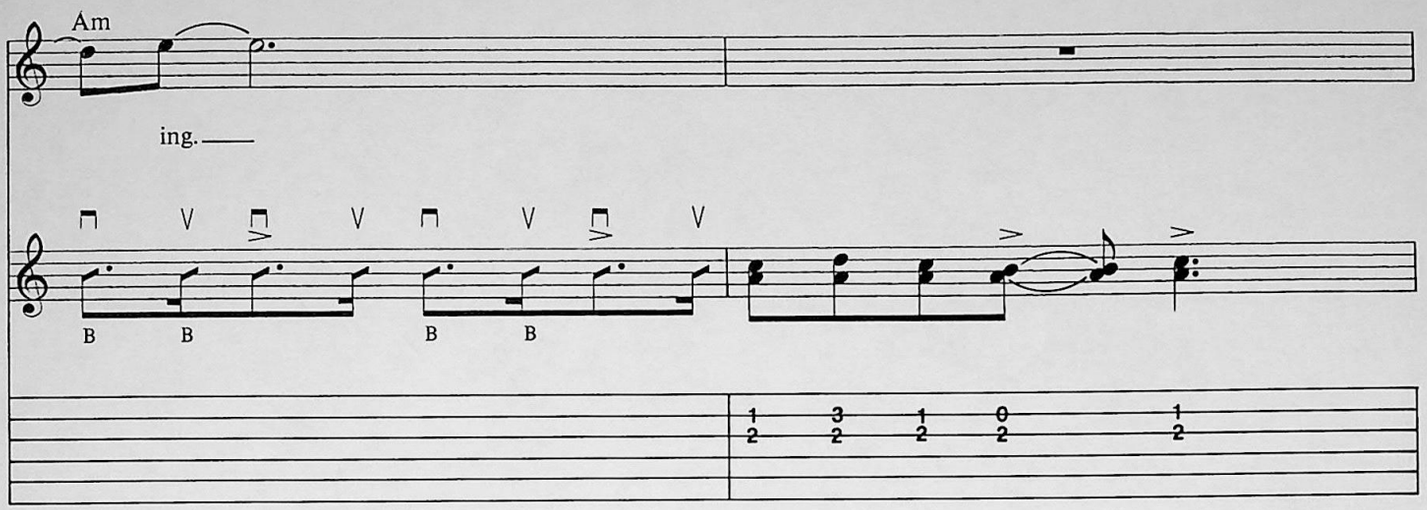
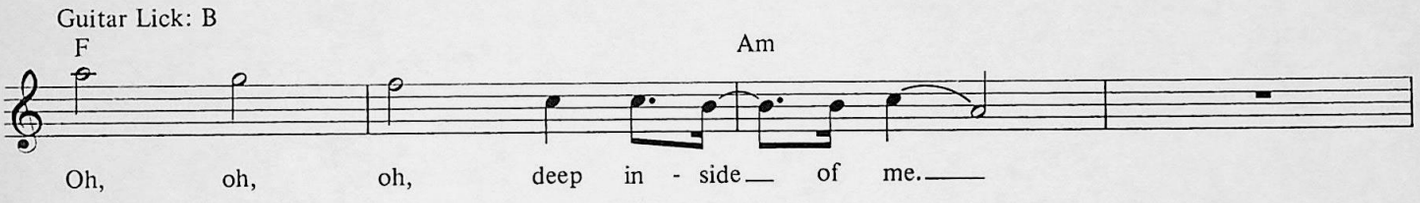
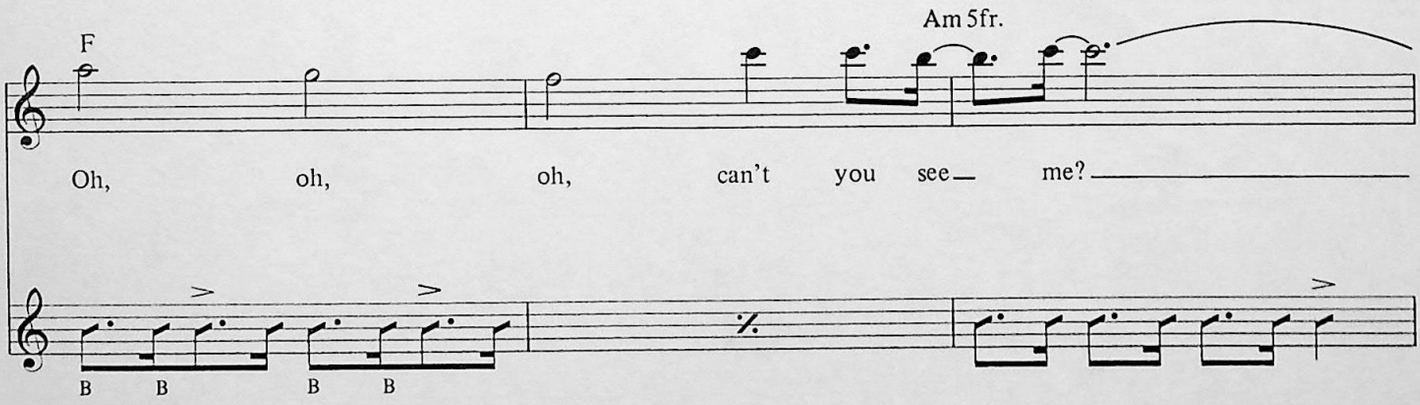
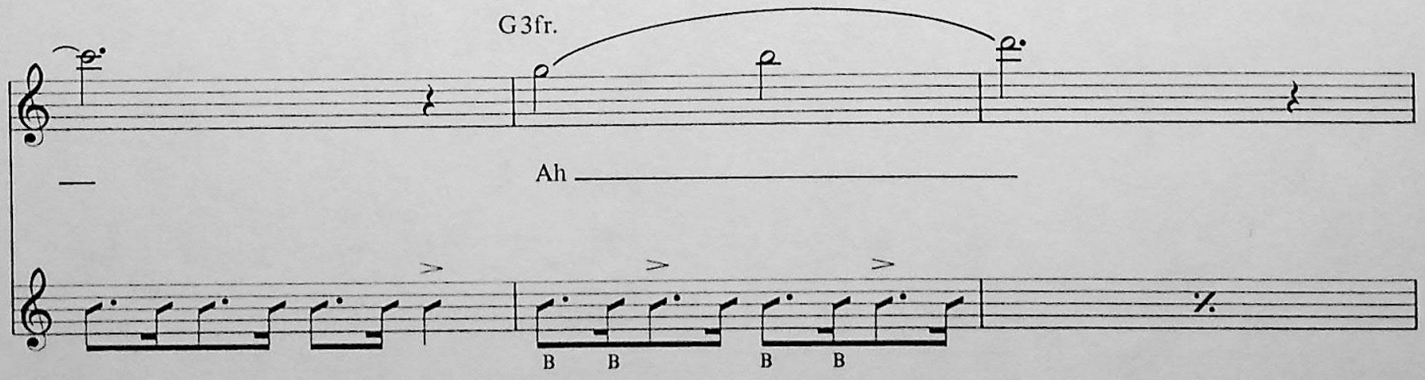
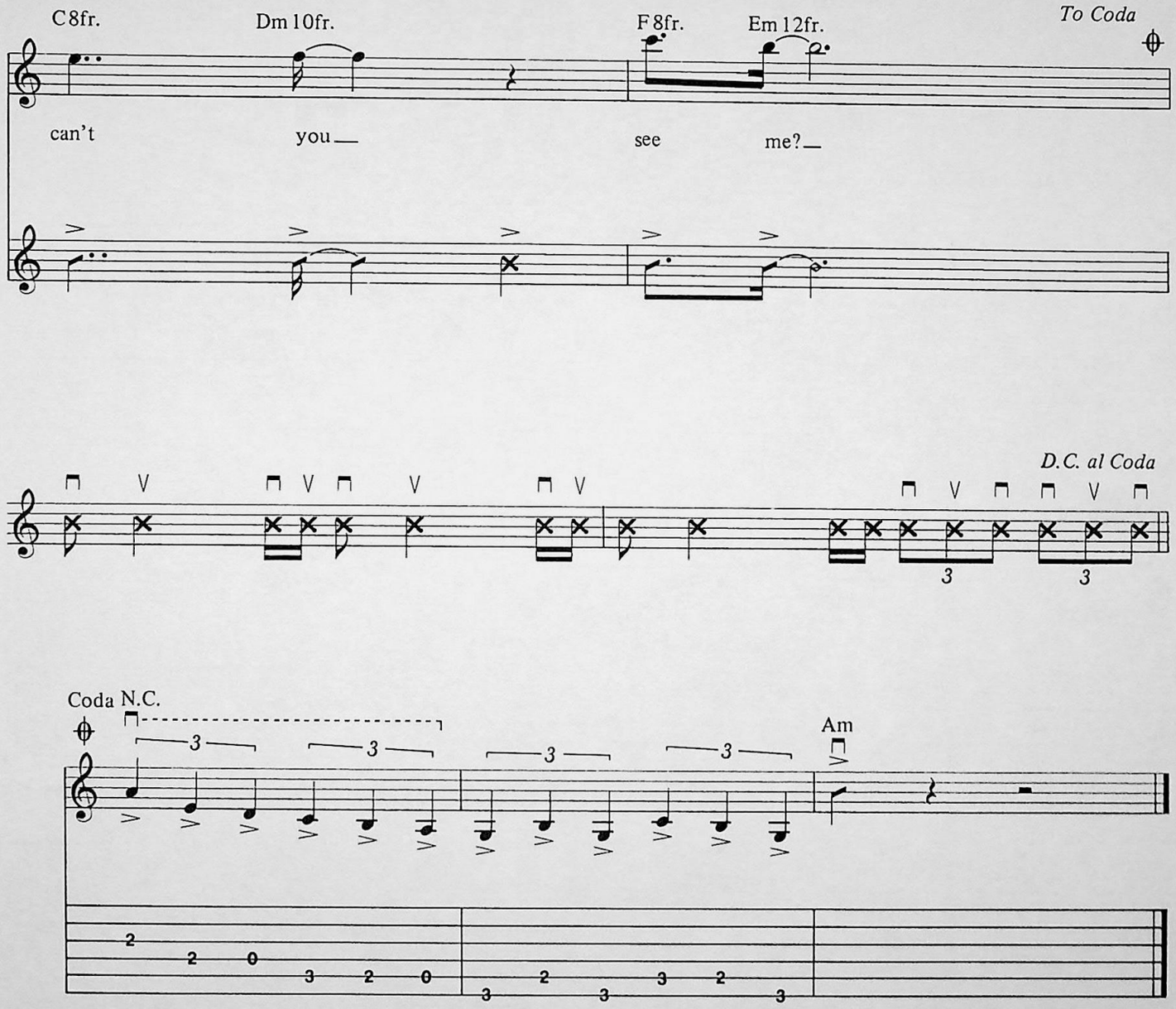

Guitar Lick: A
Am-I
C
1.She lays in bed at night and that is when I make my call.
Am-I
C
But when she stares at me, she can't see noth - ing at all,
Am-I
C
be - cause, you see, I can't take no shape or form.
Am-I
C
D
It's been three long years since I've been gone.
Guitar Lick: A
Am-I
C
Am-I
C
I
Am-I
C
3
can't get used to pur - ga - tor - y, you know it real - ly makes me cry
Am-I
C
D
I'll nev - er know the rea - son why I had to
Guitar Lick: B
F
Chorus
go.
Oh
oh
I'm cry -
B
B
B
B


Am
ing.
B B B B
1 3 1 0 1
2 2 2 2 2


Guitar Lick: B
F
Am
Oh, oh, oh, deep in - side of me.


F
Am 5fr.
Oh, oh, oh, can't you see me?
B B B B

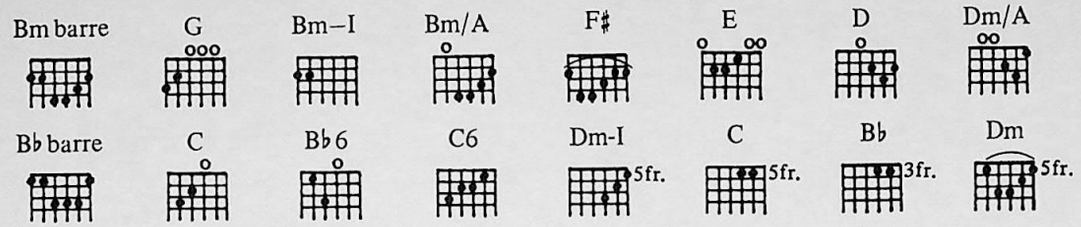

G 3fr.
Ah
B B B B



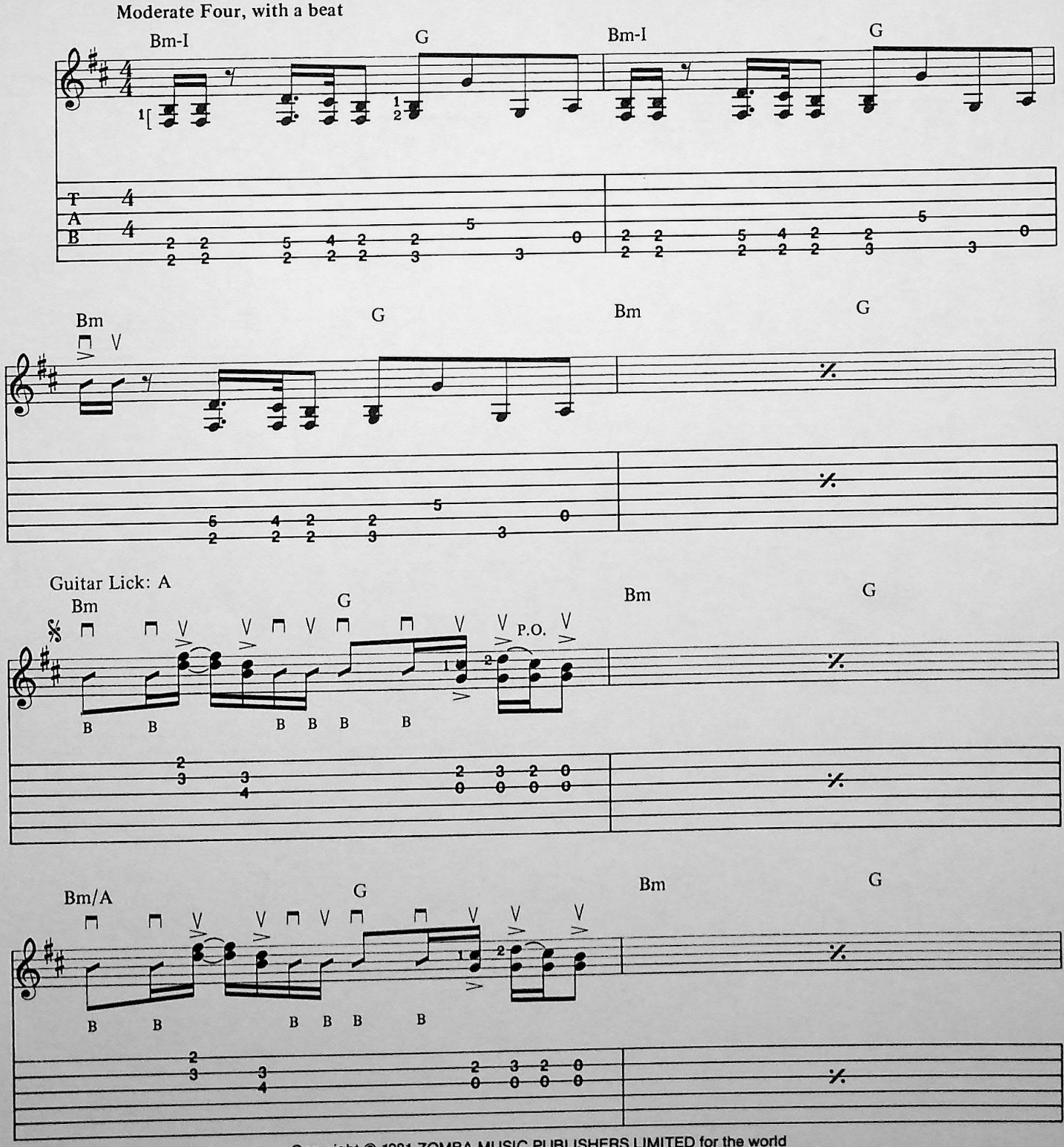
2. I'm looking foreward to her spirit coming over to me.
I feel tempted to bring her over to see just what it's
like to be hanging on the other side.
I feel so lonely, it's a long time since
I died.
I try to show her that she's never gonna be
alone, because my spirit is imprisoned
in the twilight zone.

PURGATORY

Words and Music by
Steve Harris



Moderate Four, with a beat



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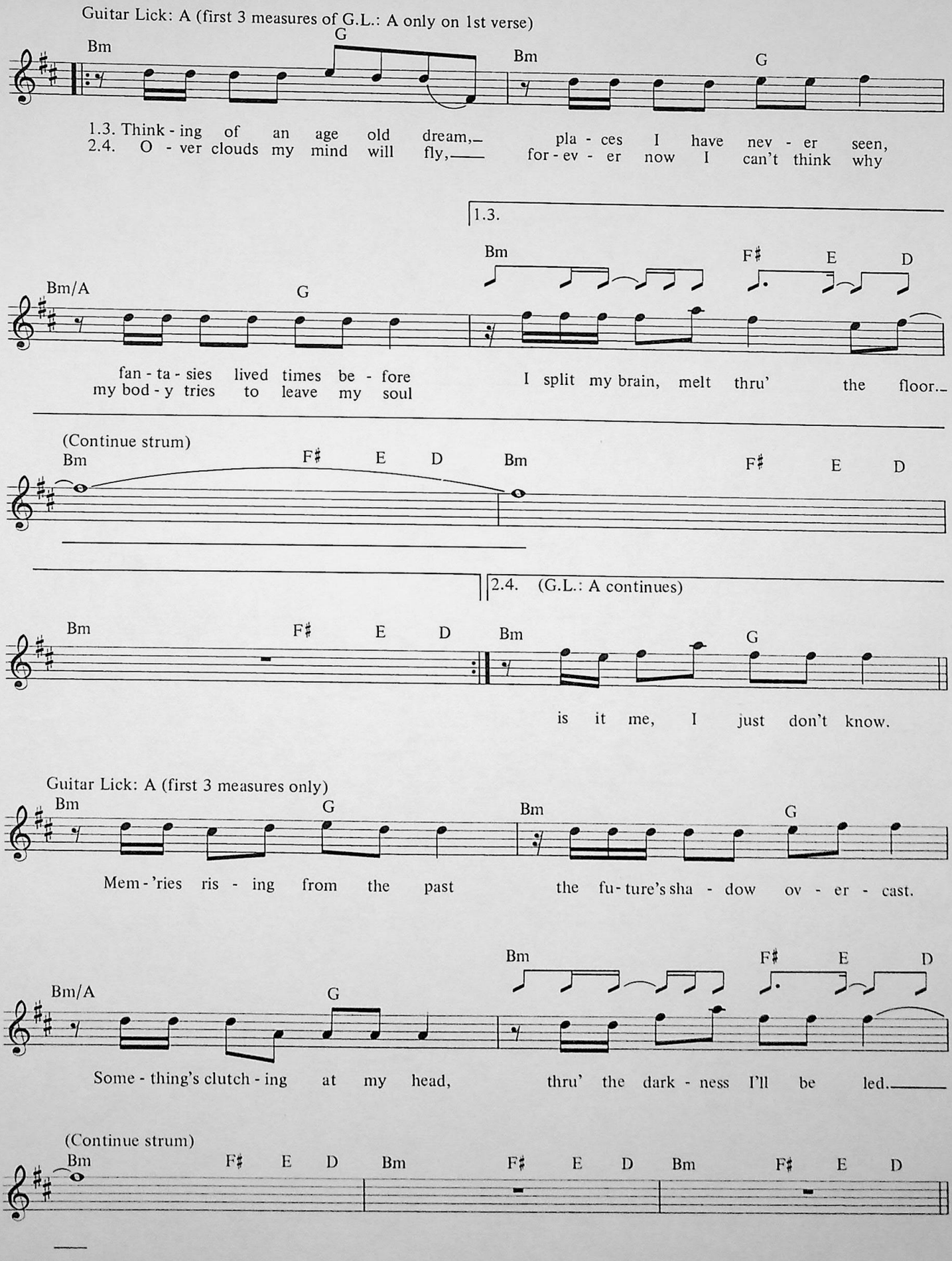
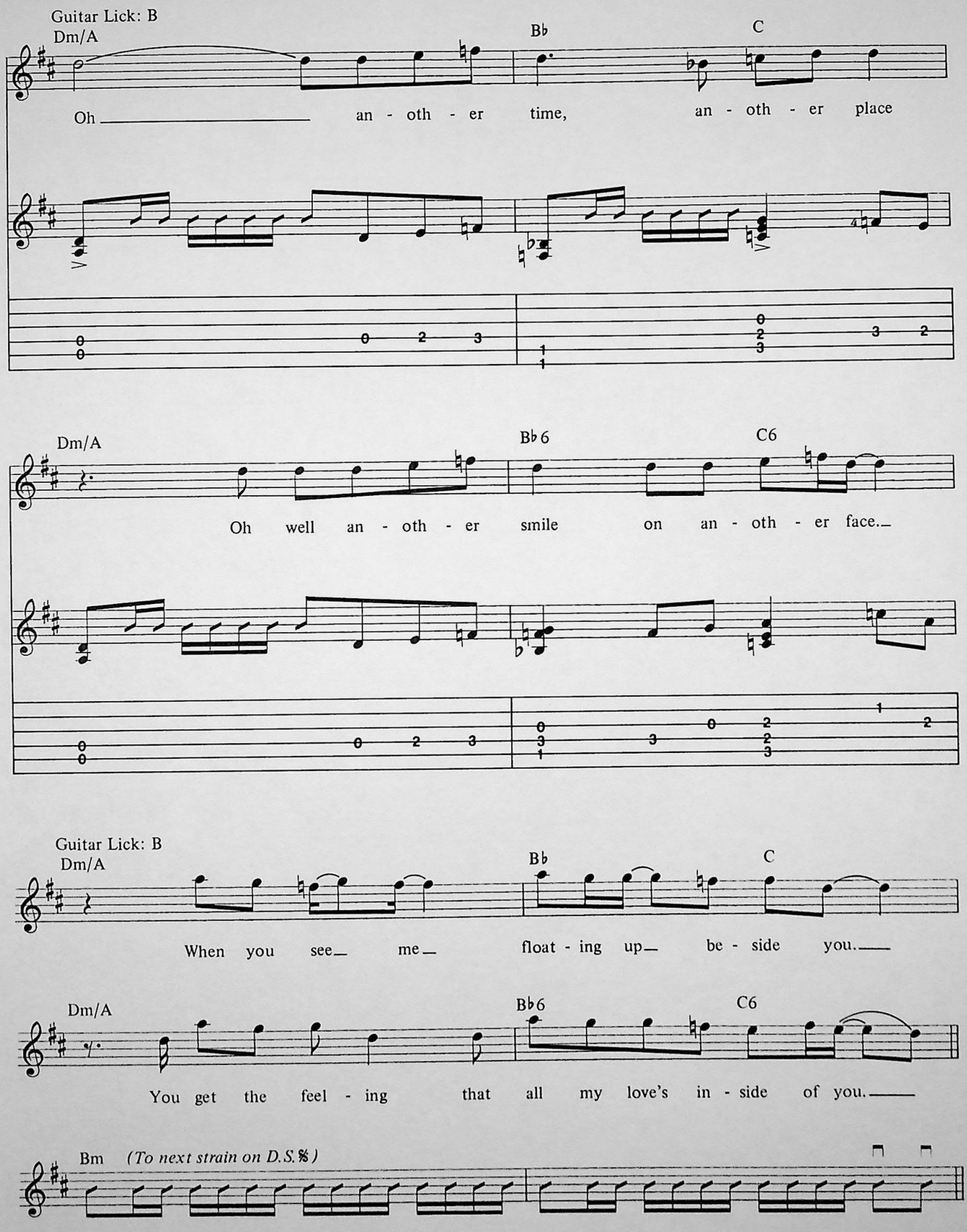
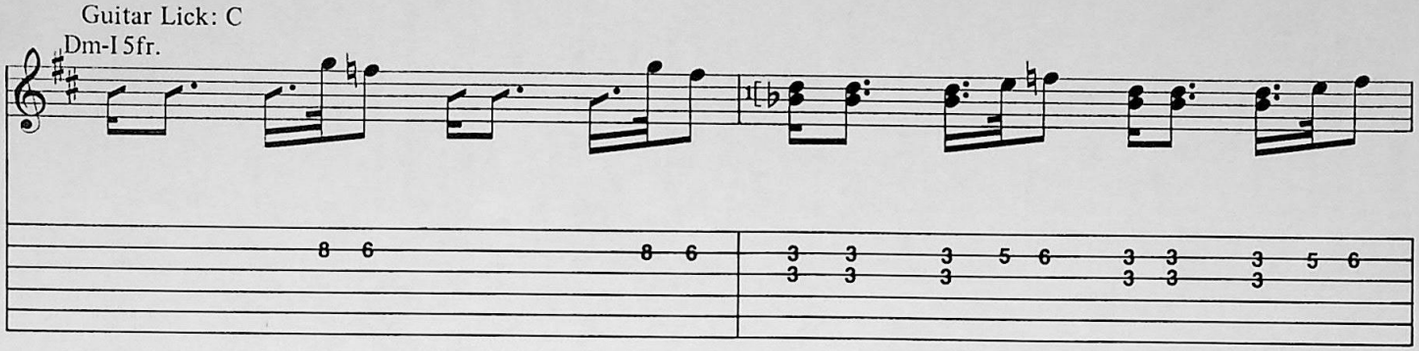
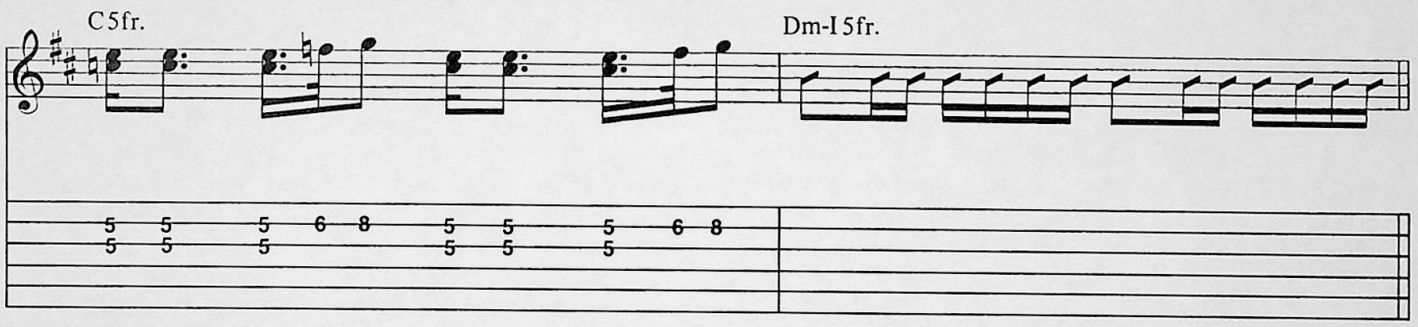
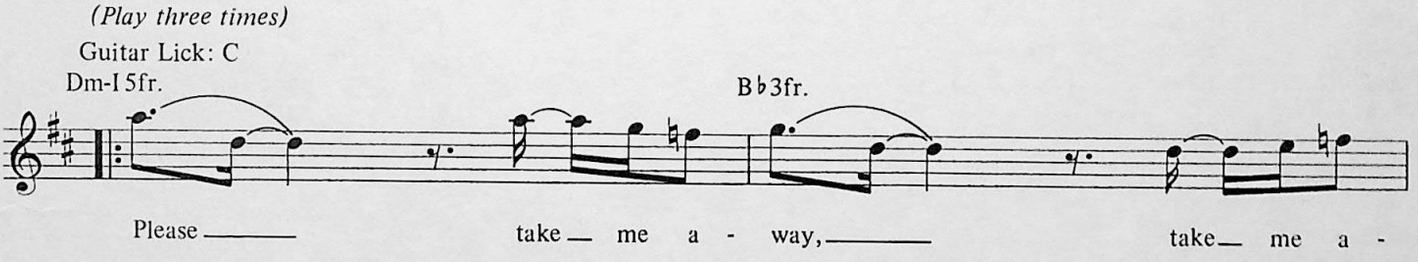

Guitar Lick: A (first 3 measures of G.L.: A only on 1st verse)
Bm
G
Bm
G
1.3. Think - ing of an age old dream,
2.4. O - ver clouds my mind will fly,
pla - ces I have nev - er seen,
for - ev - er now I can't think why
1.3.
Bm
F♯
E
D
Bm/A
G
fan - ta - sies lived times be - fore
my bod - y tries to leave my soul
I split my brain, melt thru' the floor.
(Continue strum)
Bm
F♯
E
D
Bm
F♯
E
D
2.4. (G.L.: A continues)
Bm
F♯
E
D
Bm
G
is it me, I just don't know.
Guitar Lick: A (first 3 measures only)
Bm
G
Bm
G
Mem - 'ries ris - ing from the past
the fu - ture's sha - dow ov - er - cast.
Bm
F♯
E
D
Bm/A
G
Some - thing's clutch - ing at my head,
thru' the dark - ness I'll be led.
(Continue strum)
Bm
F♯
E
D
Bm
F♯
E
D
Bm
F♯
E
D

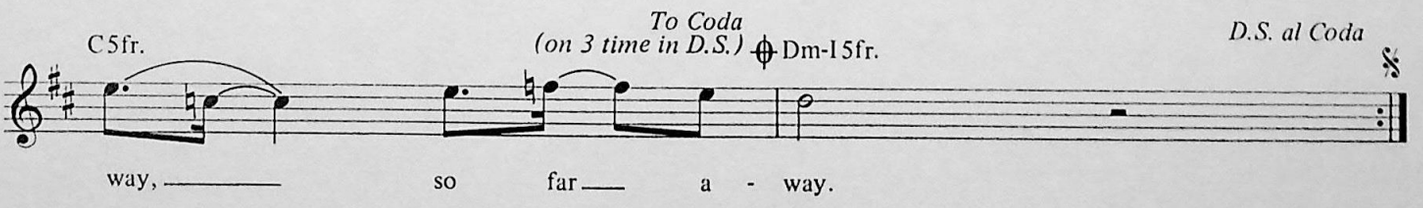

Guitar Lick: B
Dm/A
B♭
C
Oh ____ an - oth - er time, an - oth - er place
Dm/A
B♭6
C6
Oh well an - oth - er smile on an - oth - er face.
Guitar Lick: B
Dm/A
B♭
C
When you see me float - ing up be - side you.
Dm/A
B♭6
C6
You get the feel - ing that all my love's in - side of you.
Bm (To next strain on D.S.𝄋)

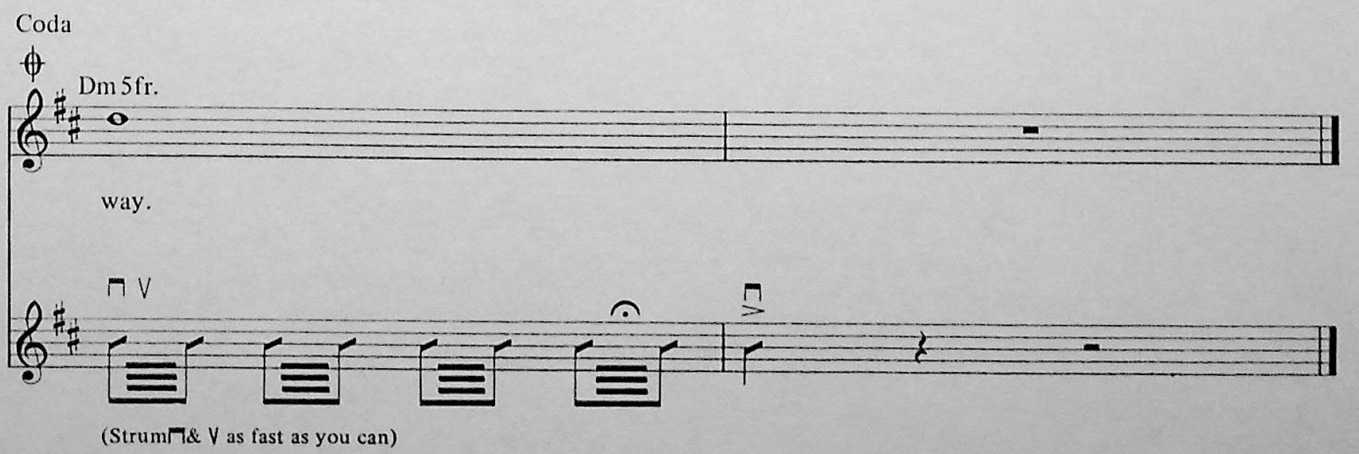




(Play three times)







INTERVIEW
THE SONGS

by John Stix

John: Iron Maiden got its first real push forward with the song *Prowler.*

Steve: *Prowler* is a very special song for us. When we made the Soundhouse Tapes we took the actual tape to Neal Kay who was a d.j. in north London. He used to have a heavy metal chart which was compiled from record requests and printed in the music magazine "Sounds". *Prowler* got to be number one just from the requests for the demo tape. That's why we had the tape made into a record, because so many kids were asking us how they could get hold of the demo tapes.

John: Is there a big difference between the version on the record and the original on the tape?

Steve: Oh yeah, there's quite a difference. The Soundhouse Tapes were the very first thing we recorded. It was just a demo. It only cost us about $400 to make the whole thing. It really wasn't great quality.

John: Was *Prowler* composed in pieces and put together?

Steve: That's pretty much the style of a lot of our songs.

John: Are parts conceived for a specific song or could you possibly switch sections with other songs?

Steve: A lot of songs were written in different sections that could possibly have been used in other songs.

John: *Remember Tomorrow* also has one of your favorite devices. I'm thinking of the slow start that builds up.

Steve: That song is an old stage favorite. The crowds used to really be into that one. Paul Di'anno wrote the lyrics to it. I wrote the music. Actually I played him the parts I had and he worked it out. There's a lot of feeling in that song. Mind you I think any song should be filled with feeling. But on the slow parts of this one I think there is that extra measure.

John: *Running Free* also has a signature with the bass riff up front.

Steve: I think the songs sound a bit different because they are written on the bass.

John: Do you start with a melody and fill in with the chords?

Steve: It depends on the song. Some I write with a main bass riff and work out the melody on top of it. Some songs begin with a strong melody line and I work out the music behind it. I pretty much work everything out on the bass, the actual riffs and the harmonies. *Running Free* came together when I put a riff to the main drum beat by Doug Sampson. He was the drummer on the Soundhouse Tapes.

John: The harmony riffs sound very structured and almost classical.

Steve: Sometimes maybe. Mainly they are little melodies which have harmonies put to them. The part in the middle I worked up from a bunch of bits I wrote.

John: It's certainly not based on the blues.

Steve: I was never really into the blues. Dave (Murray) is into the blues. I was into blues influenced bands like Free.

John: There's no improv in this song.

Steve: We thought we'd try and do something a bit different. Most songs have a guitar solo in the middle. We've always tried to do things a little differently. We thought instead of a guitar solo we'd have a guitar break which would consist of guitar runs and harmonies.

John: Next up is *Phantom of the Opera.*

Steve: That's a very long song that was done in sections. The middle part was totally separate but it fit in very well. It felt right to go from the slow part into the middle section.

John: *Transylvania.*

Steve: The initial idea on this one was to have lyrics. It originally had a melody line for the vocal, but when we played it, it sounded so good as an instrumental that we never bothered to write lyrics for it.

John: *Strange World.*

Steve: It's one of the only sort of slow songs we've done. But it's got a lot of feeling. It used to be a stage favorite. Dave really enjoyed playing the solo in this one. We may bring it back in the future.

John: *Sanctuary* is a straight ahead rock and roller.

Steve: It was released as a single in England, but it wasn't on the British album. It was done at the same time as the first album, but we didn't release a single in the states, so we thought we'd add an extra track on the album. It's a rockin' number. We still play it.

John: Next up is the famous *Charlotte the Harlot.*

Steve: That's really Dave's song. I would have been proud to say that I'd written it. I like playing it live because it was something a bit different than I would write.

John: *Iron Maiden.*

Steve: As long as I can remember we've closed our set with this song. It's quite simple. The bass line is fairly straight forward as is the drumming. But the guitar is over the top with harmony, and the bass is descending behind it. I think this makes it pretty special.

John: In parts it almost sounded like a Chris Squire line.

John Stix is editor of **GUITAR** for the Practicing Musician Magazine.

ROBERT ELLIS

Steve: I take that as a compliment because he's one of my favorite bass players.

John: What would you point to as the highlights of the first album?

Steve: I'd say *Phantom of the Opera* and *Iron Maiden*. *Phantom* is one of the best pieces I've ever written, and certainly one of the most enjoyable to play. It's got all of these intricate guitar lines which keep it interesting. Then there's that slow middle part which creates quite a good mood. It's also got the fast heavy parts which are really rockin'. And it's also got areas for crowd participation. It pretty much covers all the bases for the band. It was also a good example of what I wanted to get across.

John: The second album, *KILLERS*, begins with the instrumental intro, *Ides of March*.

Steve: We used to play that through the P.A. before we went on. Then we went right into *Wrathchild*. *Wrathchild* was originally recorded on an album called *METAL FOR MUTHAS* along with *Sanctuary*. That was before we had a record contract. The version on this record is pretty different. A lot of people asked us why we didn't put in on the first album. But we felt because it was on *METAL FOR MUTHAS* we didn't want to put it on the first album. By the time we did *KILLERS* we weren't happy with that version so we wanted to record it properly.

John: That's the first song you've done with guitar fills around the vocals.

Steve: That was from Adrian. Originally they weren't there, but when Adrian joined the band he decided to put them in.

John: *Murders in the Rue Morgue* has some harmonics on the bass. That's a twist.

Steve: That was a bit of an experiment. I'd never played harmonics on the bass much before that. But with the mood of the intro, it felt really natural to play those harmonics. We wanted to create a mood and then come in and hit people across the head with it. The vocal melody is pretty much the same as the riff. That's to give them both more power.

John: *Another Life*.

Steve: I really enjoy the harmony parts on this one, and the intro fills by Dave were really good.

John: *Genghis Khan* is the second instrumental on *KILLERS*. The sharp break in the B section is like shifting gears without a clutch.

Steve: That freaked out our producer as well. It was sort of a change at right angles. We really liked that element of surprise. This was another song where there could have been a vocal melody on top, but it felt good as an instrumental. A vocal would have cluttered it up. Originally it was written to depict the feeling and sound of Genghis Khan's army going into battle.

John: Again there are no solos.

Steve: It wasn't a conscious thing, but it worked out that way. It felt better not to have any guitar solos on this track.

John: *Innocent Exile* has another one of those intros which have nothing to do with the body of the song.

Steve: That was one of the very first Iron Maiden songs. It was an old stage favorite, but we haven't played it in a while. That opening bass riff was originally played on the guitar. It was written on the bass for the guitar. The bass was originally playing crashing chords behind it. Then we switched it around.

John: *Drifter.*

Steve: That's a song we still do live. Now we bring it down to a beat and get crowd participation with a sing-a-long. We recorded it live as a B side for one of the British singles. The slow section in there is one of Dave's blues things. The different parts in this song really flowed together. It wasn't a song that was done in separate sections. On this one I pretty much knew what I wanted.

John: *Killers* has a bass intro with a lot of dynamics. Then it breaks into heavy rock that pushes like a train.

Steve: Paul wrote the lyrics to that one. It felt really natural for him to scream at the start of the song. Some people may wonder about this one if they have a copy of our video. We did a half hour video about three years ago, before the album came out. The lyrics on the video are totally different than what came out on the album. We weren't happy with them, but they exist in their original form on that video.

John: *Twilight Zone.*

Steve: That was a single in England that wasn't on the British album. We put it on as an extra track over here. Dave came up with the riff for this one. I wrote the melody line and the lyrics. But the main riff was Dave's.

John: *Purgatory.*

Steve: That's quite an old song. In a slightly different form it was originally called *Floating*. Then we changed the lyrics and a couple of bits in the middle section.

John: Do you have any bright moments on the *KILLERS* l.p.?

Steve: The title cut and *Murders in the Rue Morgue*. The first album really sounded like a first album. With *KILLERS* we started to sound more like Maiden. It was the first album where we felt some satisfaction as far as the sound of the album. Those two songs stand out because they are great live favorites.

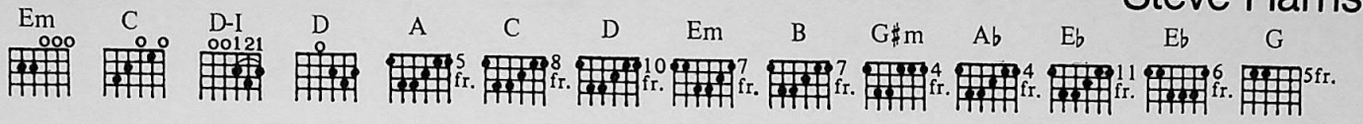
John: That brings us to *THE NUMBER OF THE BEAST.*

Steve: *Invaders* felt like a great rock 'n' roll opener. Funny enough we've never played it live. This song was an extension of another song called *Invasion*, which was the B side of the single *Women in Uniform*. It's like an invasion of Britain. *Children of the Damned* is next on the album. It's based on the film of the same name. The mood was sort of like *Remember Tomorrow*.

Continued on page 163

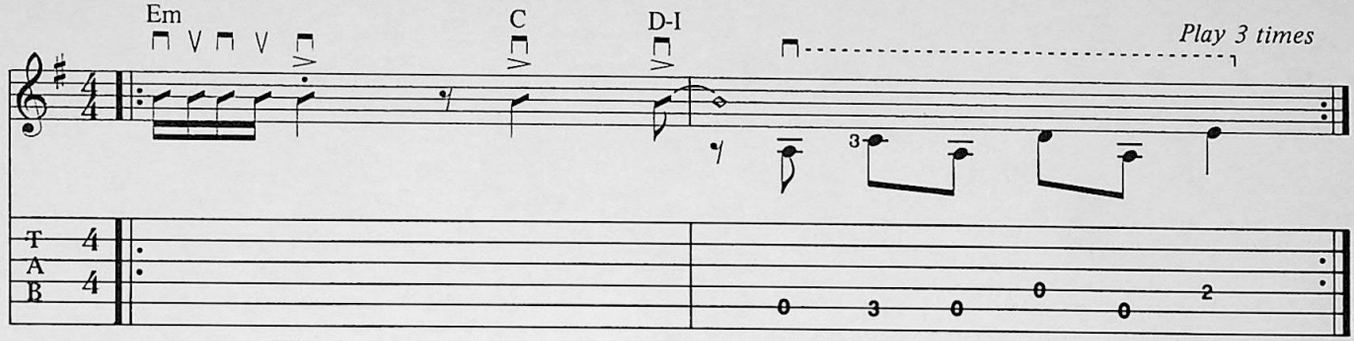
INVADERS

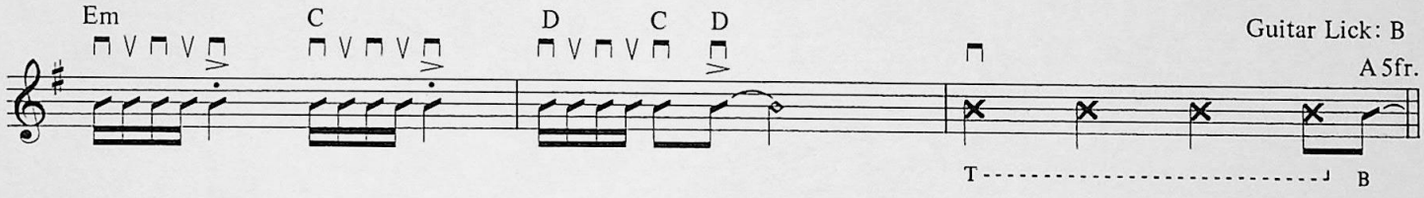
Words and Music by
Steve Harris

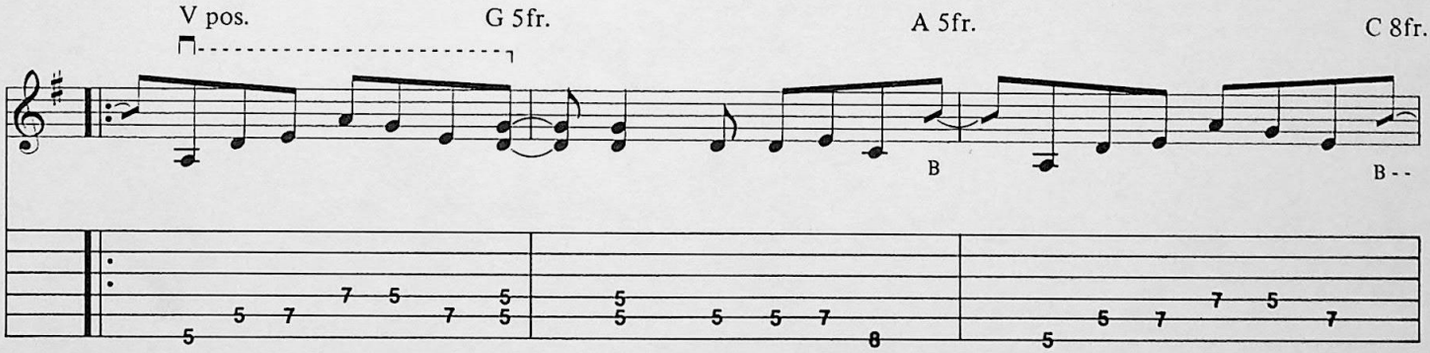


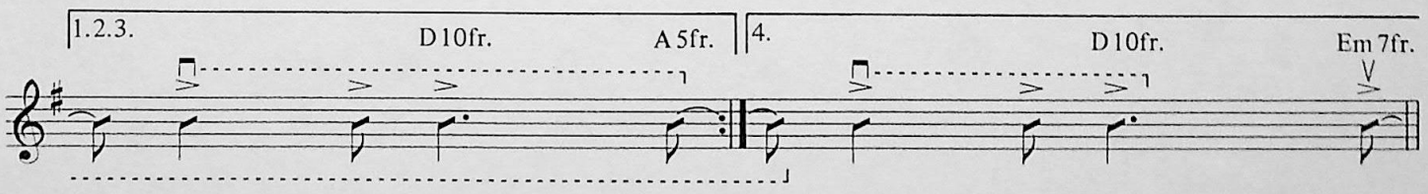
Fast Driving Beat

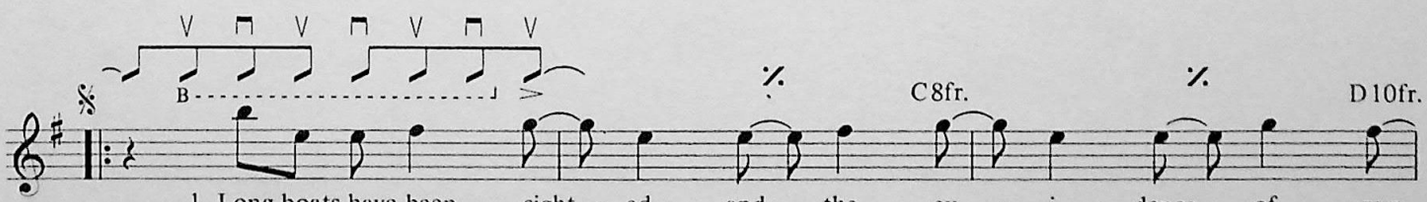
Guitar Lick: A

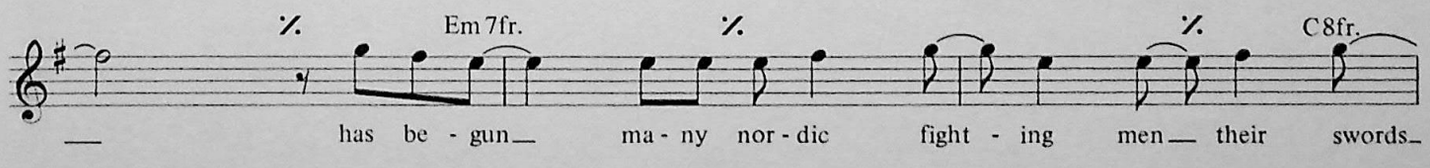












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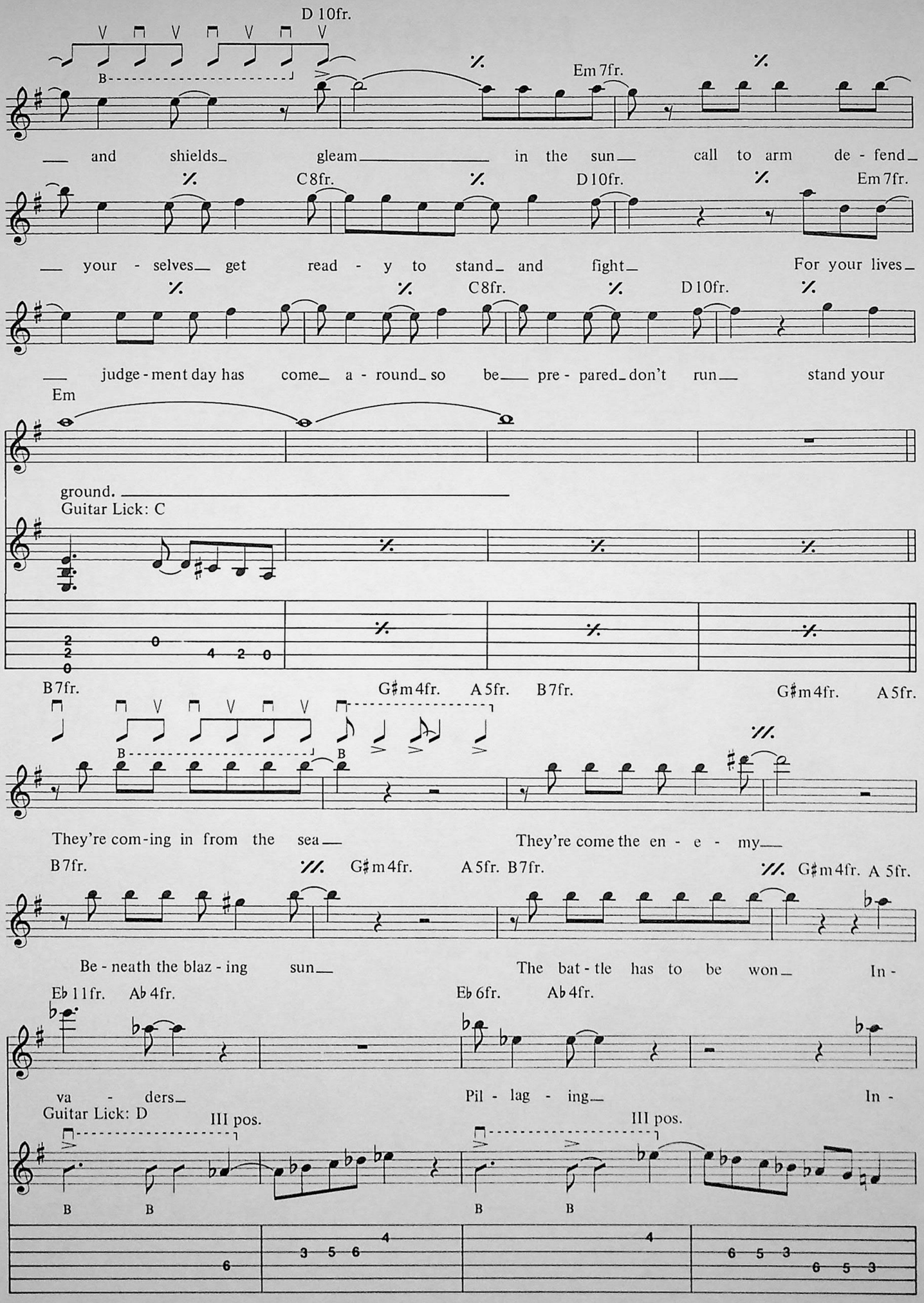
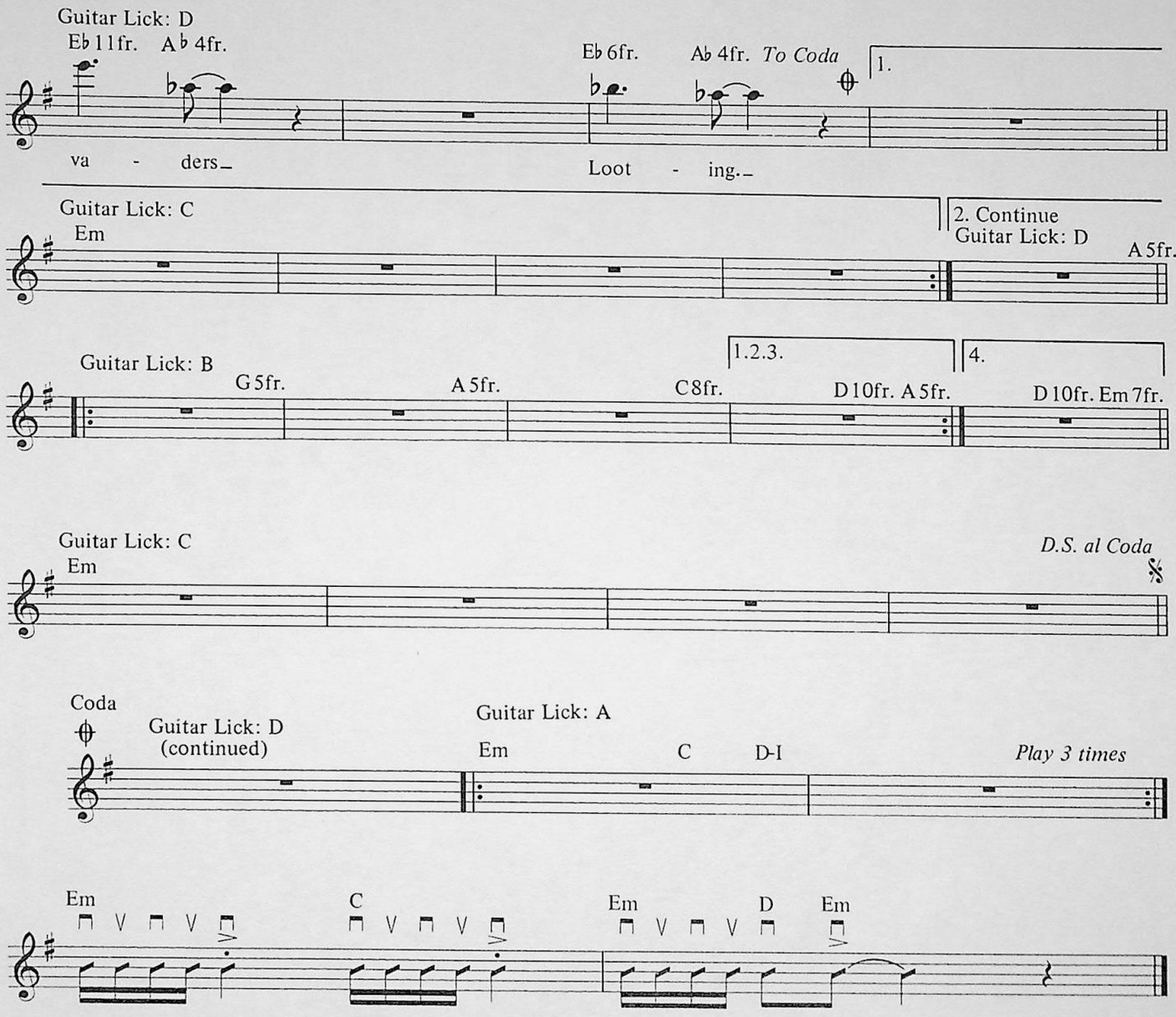

D 10fr.
Em 7fr.
and shields gleam in the sun call to arm de - fend
C8fr.
D10fr.
Em 7fr.
your - selves get read - y to stand and fight
For your lives
C8fr.
D10fr.
judge - ment day has come a - round so be pre - pared don't run stand your
Em
ground.
Guitar Lick: C
B7fr.
G♯m4fr.
A5fr.
B7fr.
G♯m4fr.
A5fr.
They're com-ing in from the sea
They're come the en - e - my
B7fr.
G♯m4fr.
A5fr.
B7fr.
G♯m4fr.
A 5fr.
Be - neath the blaz - ing sun
The bat - tle has to be won
In -
Eb 11fr.
Ab 4fr.
Eb 6fr.
Ab 4fr.
va - ders
Pil - lag - ing
In -
Guitar Lick: D
III pos.
III pos.

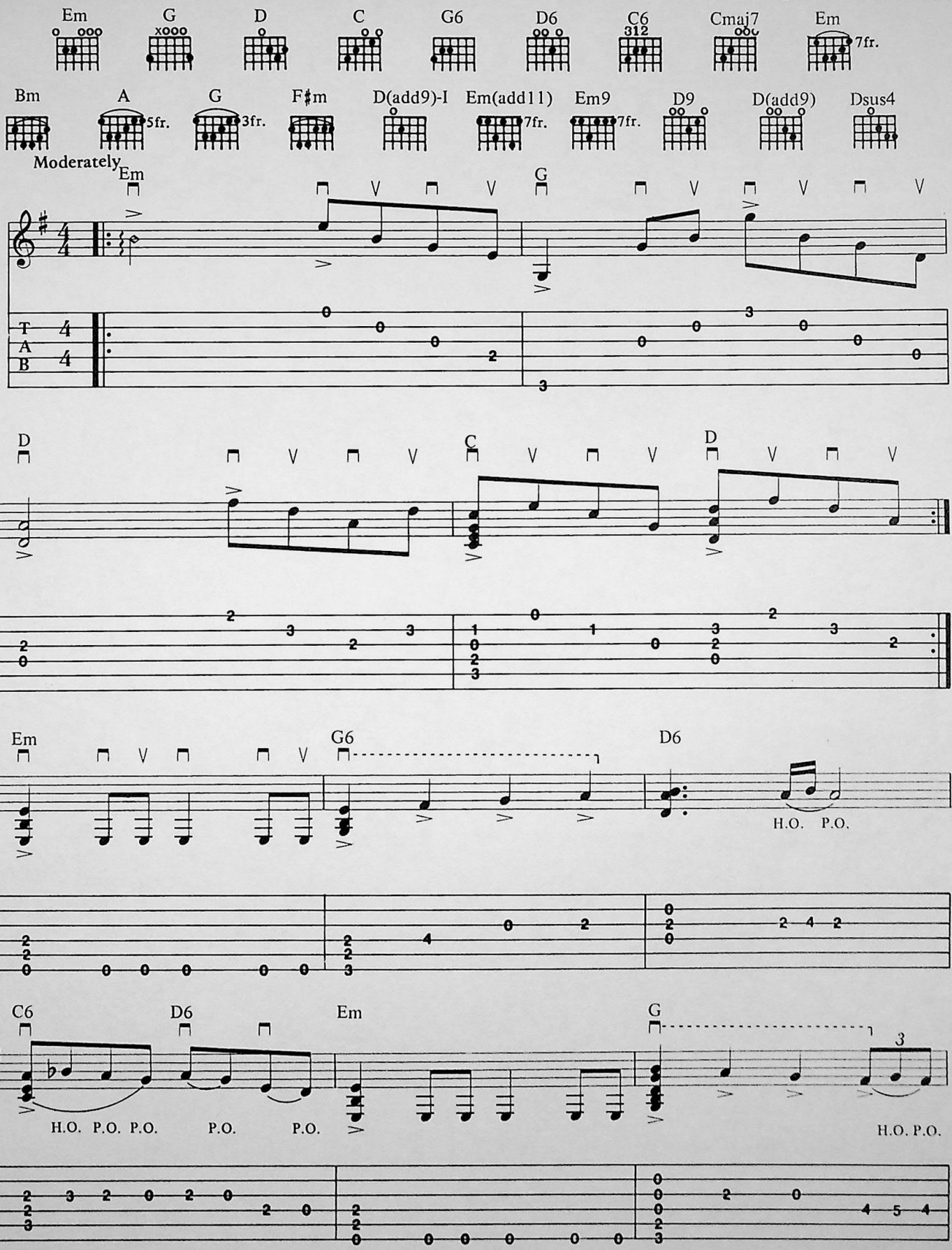


2. Set ablaze the campfires and alert
the other men.
From inland warning must be given
but there's not enough men here.
For a stand, the vikings are too many
much too powerful to take.
On our own, we must have reinforcements
we cannot fight this battle alone.
They're coming over the hill.
They've come to attack.
They're coming in for the kill.
There's no turning back
Invaders fighting,
Invaders marauding.

3. Axes grind and maces crash
as wounded fighters fall.
To the ground severed
limbs and fatal woundings
bloody corpses lay.
All around the smell of death and
burning flesh the battle weary fight.
To the end the Saxons have seen overpowered
victims of the mighty Norsemen.
You'd better scatter and run.
The battle's lost and not won.
You'd better get away.
To fight another day
Invaders raping,
Invaders plundering.

CHILDREN OF THE DAMNED

Words and Music by
Steve Harris



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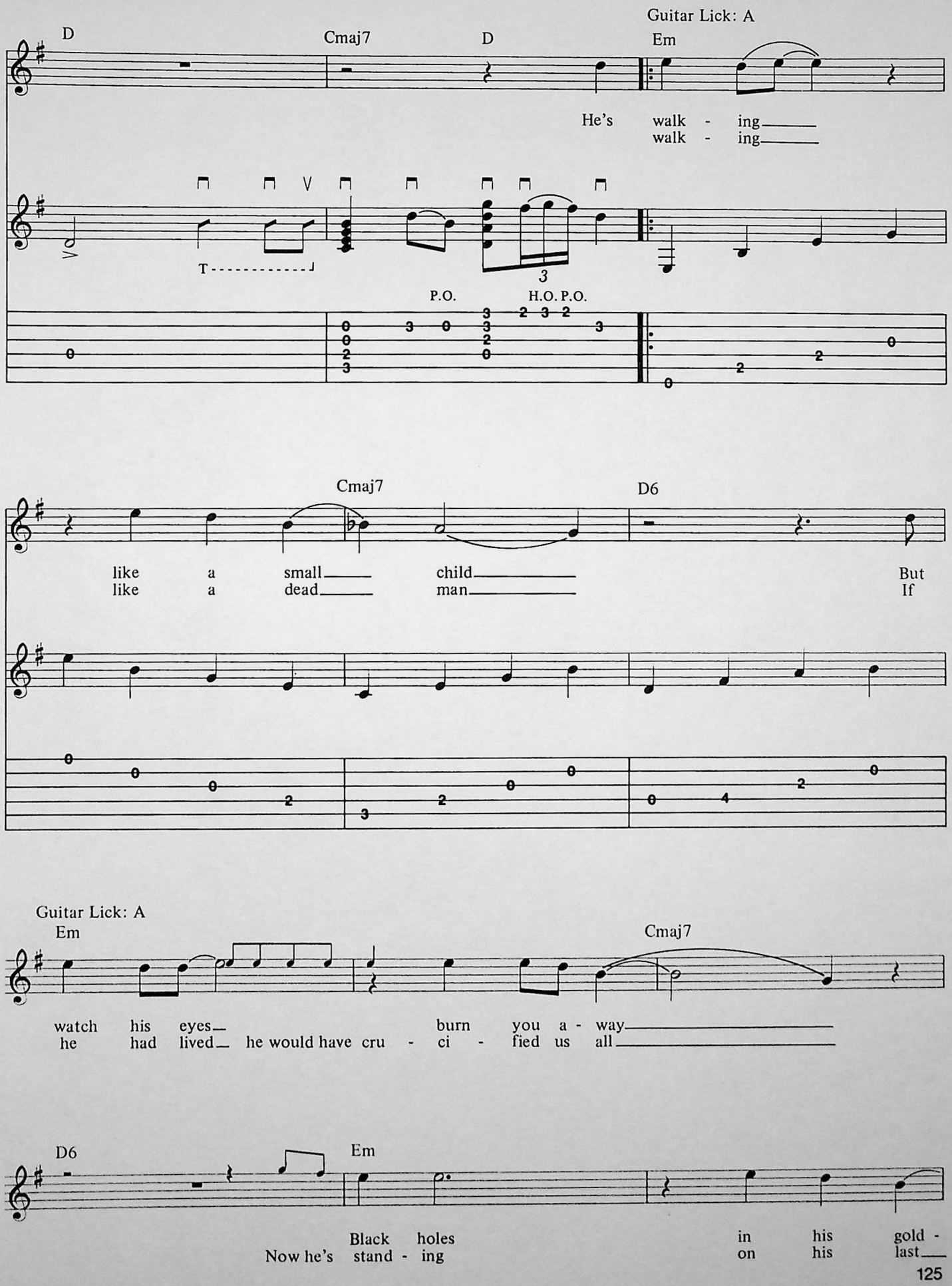
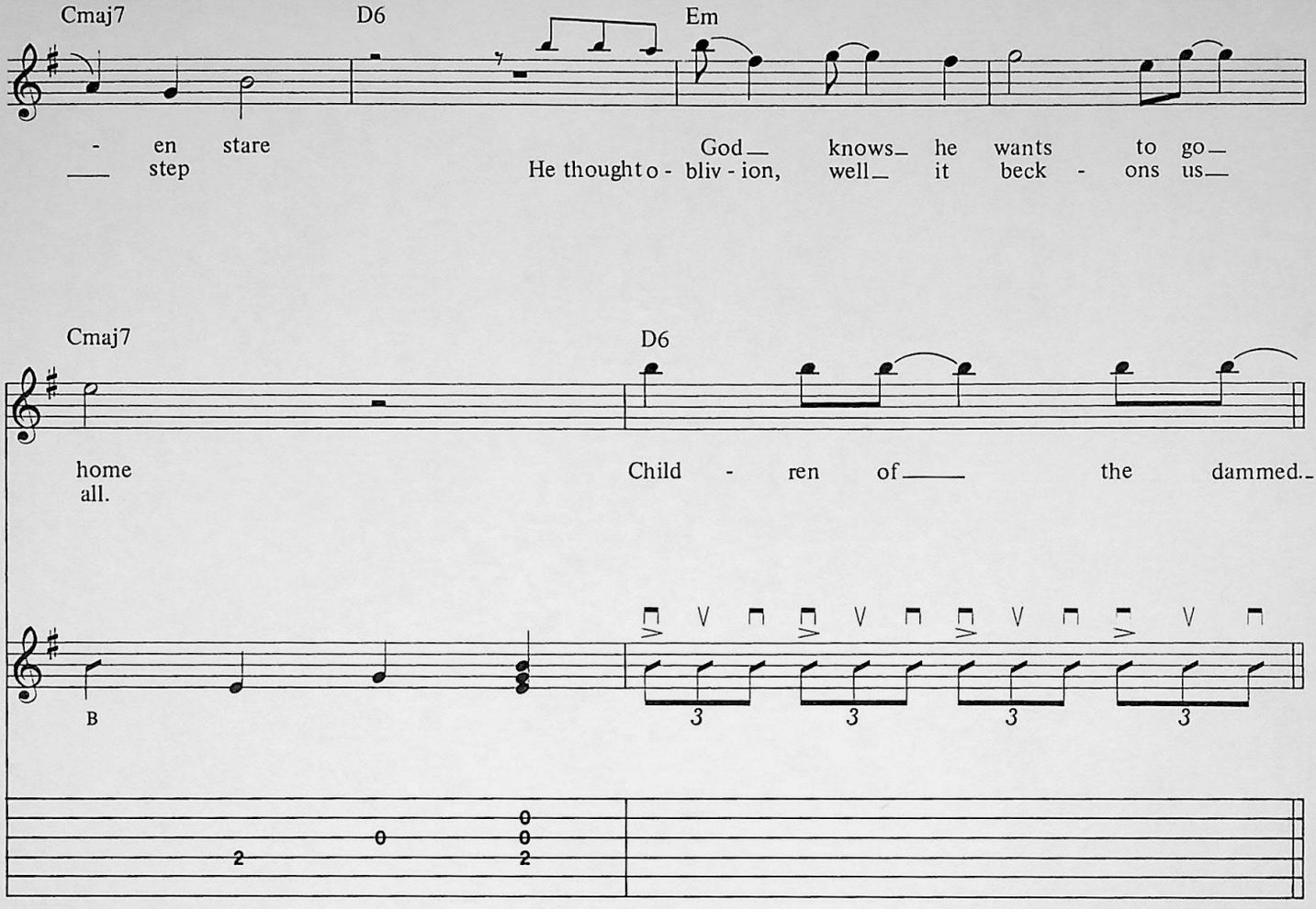
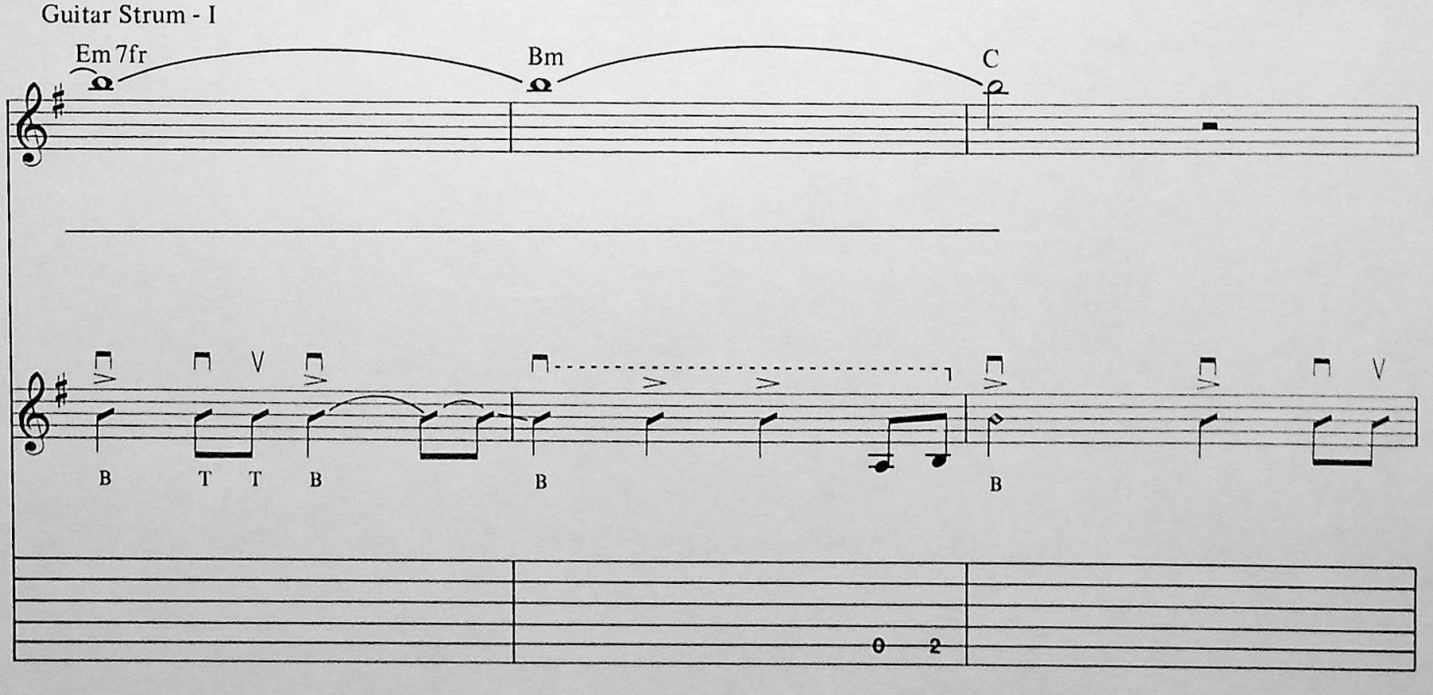
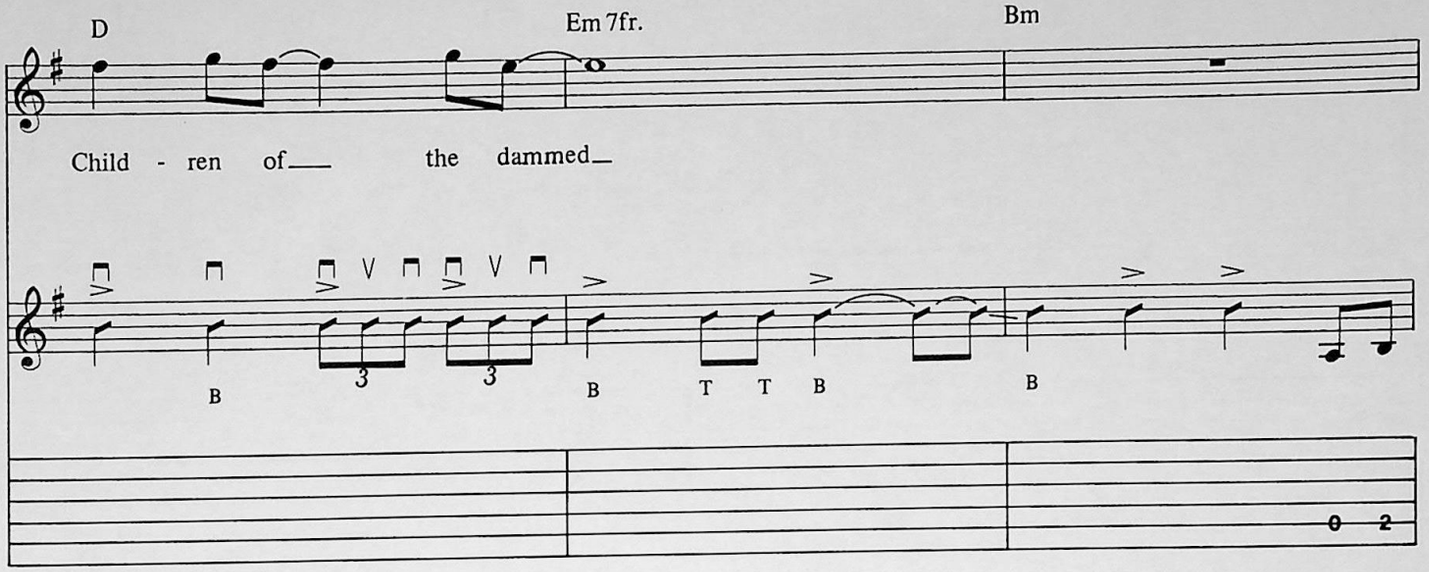
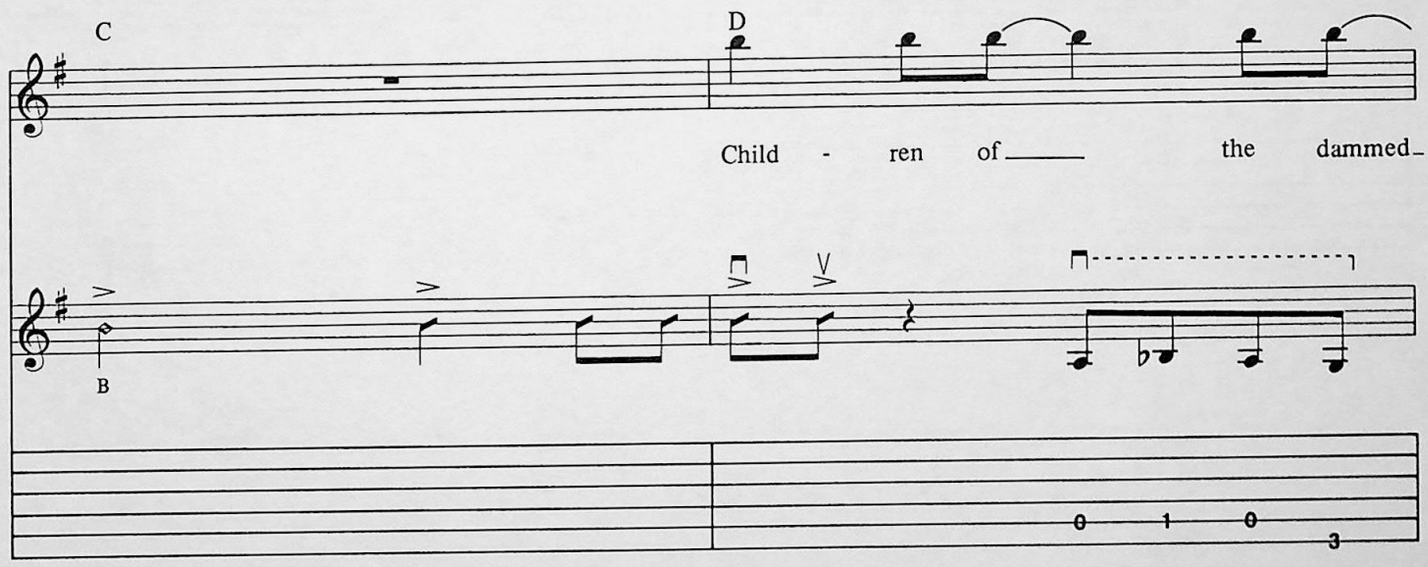
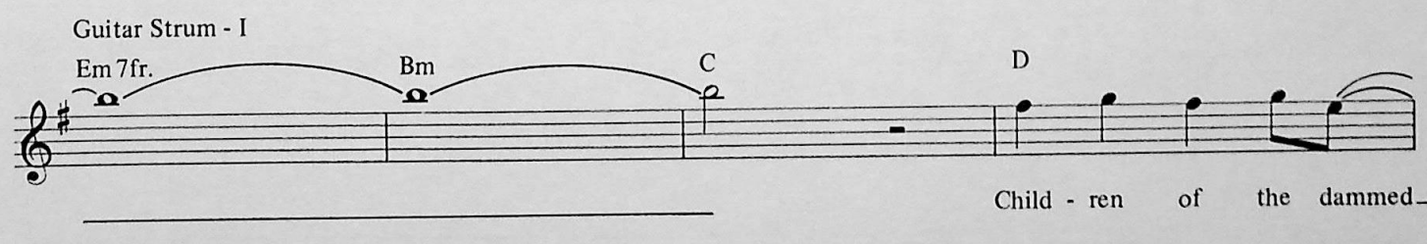

D
Cmaj7
D
Guitar Lick: A
Em
He's walk - ing
walk - ing
T
3
P.O.
H.O. P.O.
Cmaj7
D6
like a small child
like a dead man
But
If
Guitar Lick: A
Em
Cmaj7
watch his eyes burn you a - way
he had lived he would have cru - ci - fied us all
D6
Em
Black holes in his gold -
Now he's stand - ing on his last

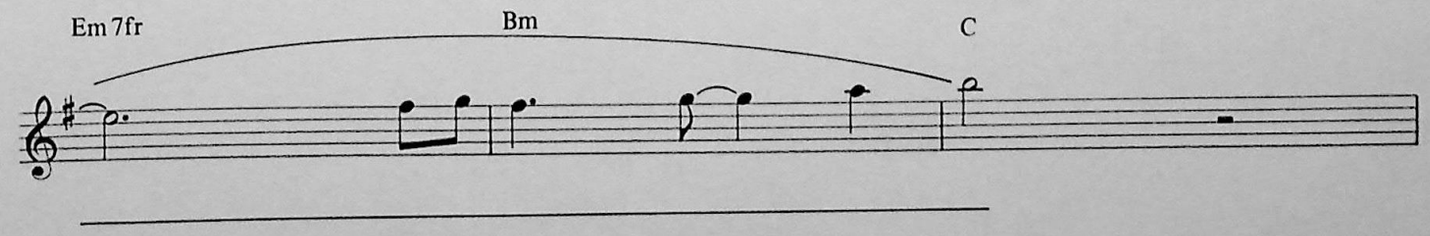

Cmaj7
D6
Em
- en stare
___ step
God__ knows_ he wants to go_
He thought o - bliv - ion, well_ it beck - ons us__
Cmaj7
D6
home
all.
Child - ren of___ the dammed._
B
3
3
3
3
0
0
0
2
2

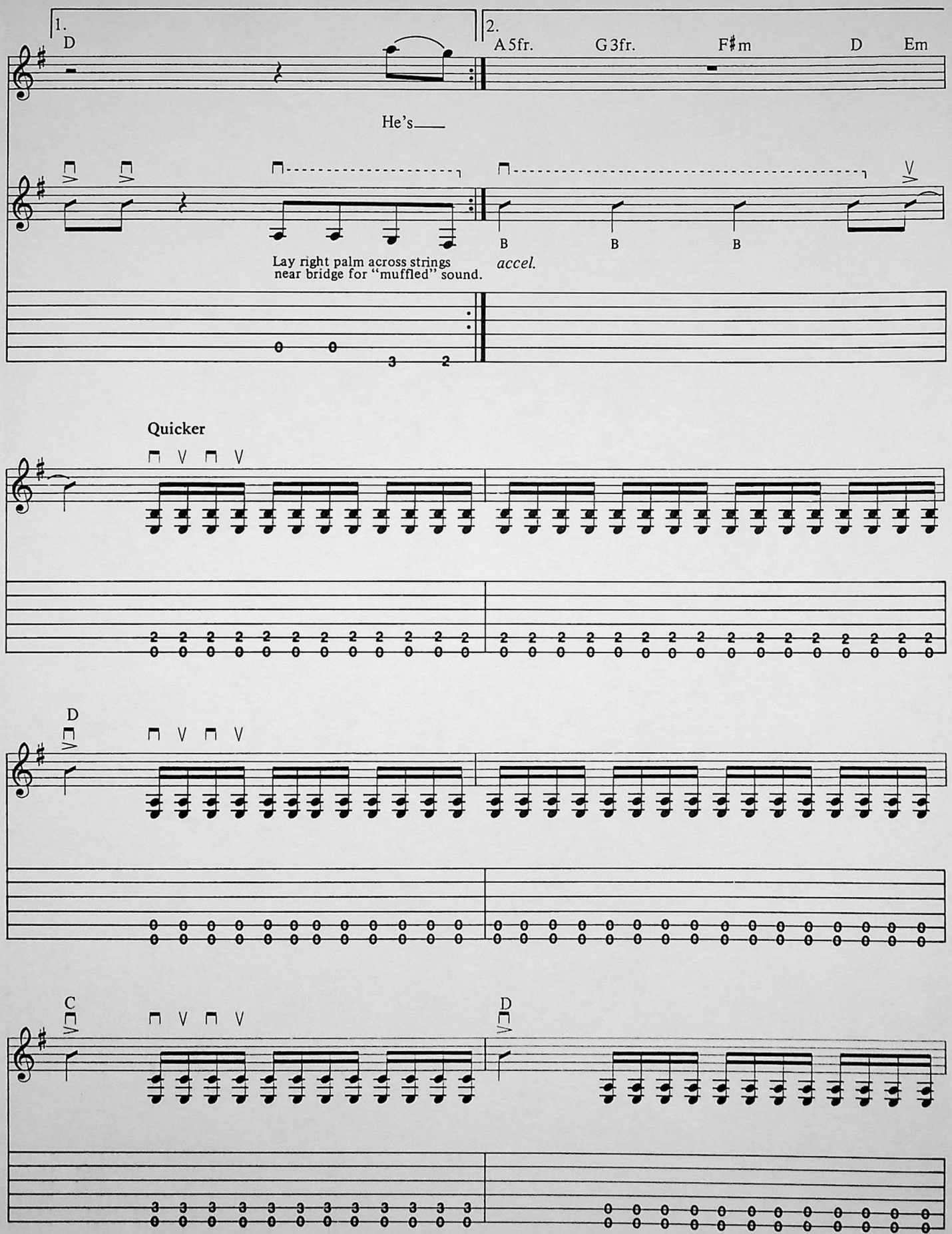

Guitar Strum - I
Em7fr
Bm
C
B
T T B
B
B
0 2

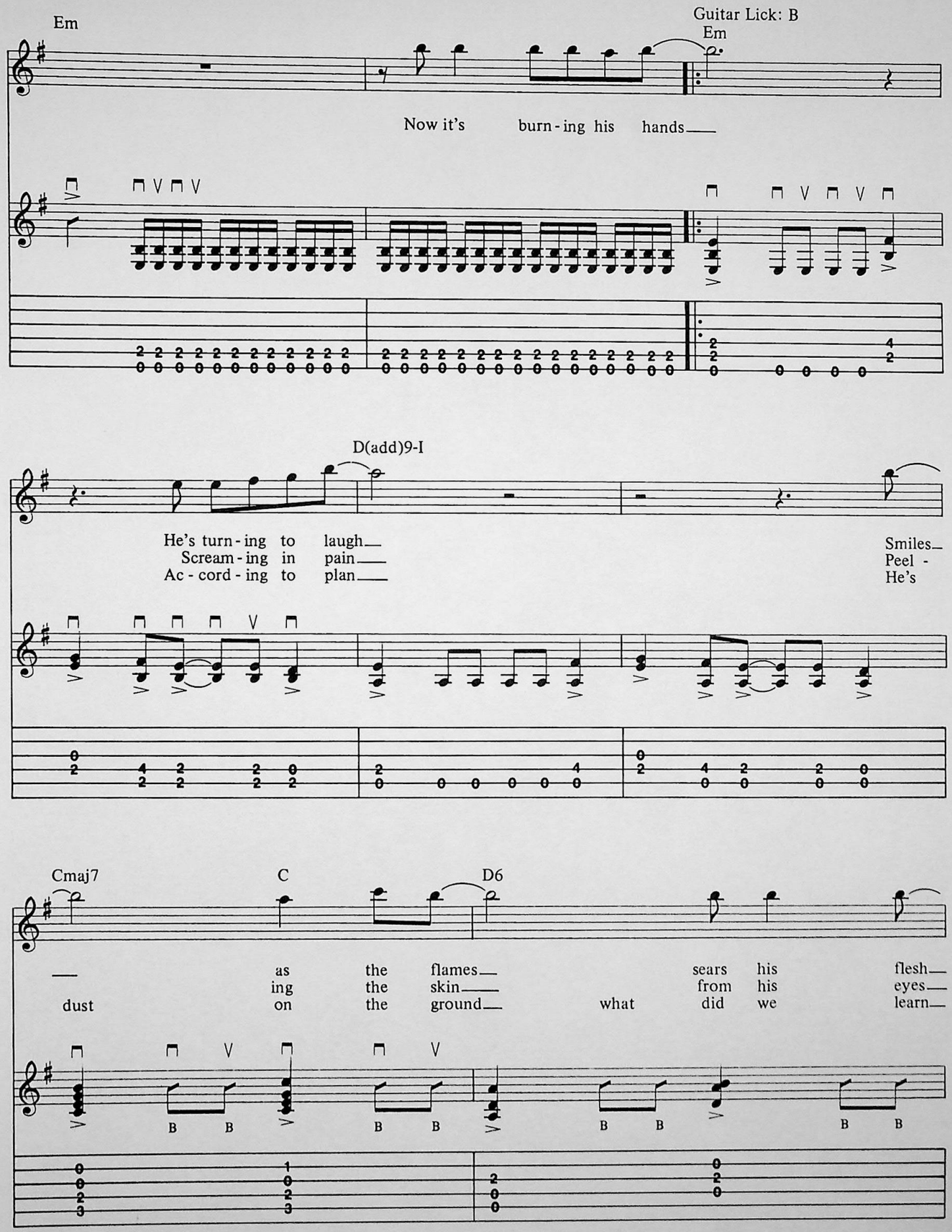

D
Em 7fr.
Bm
Child - ren of the dammed
B
3
3
B
T T B
B
0 2

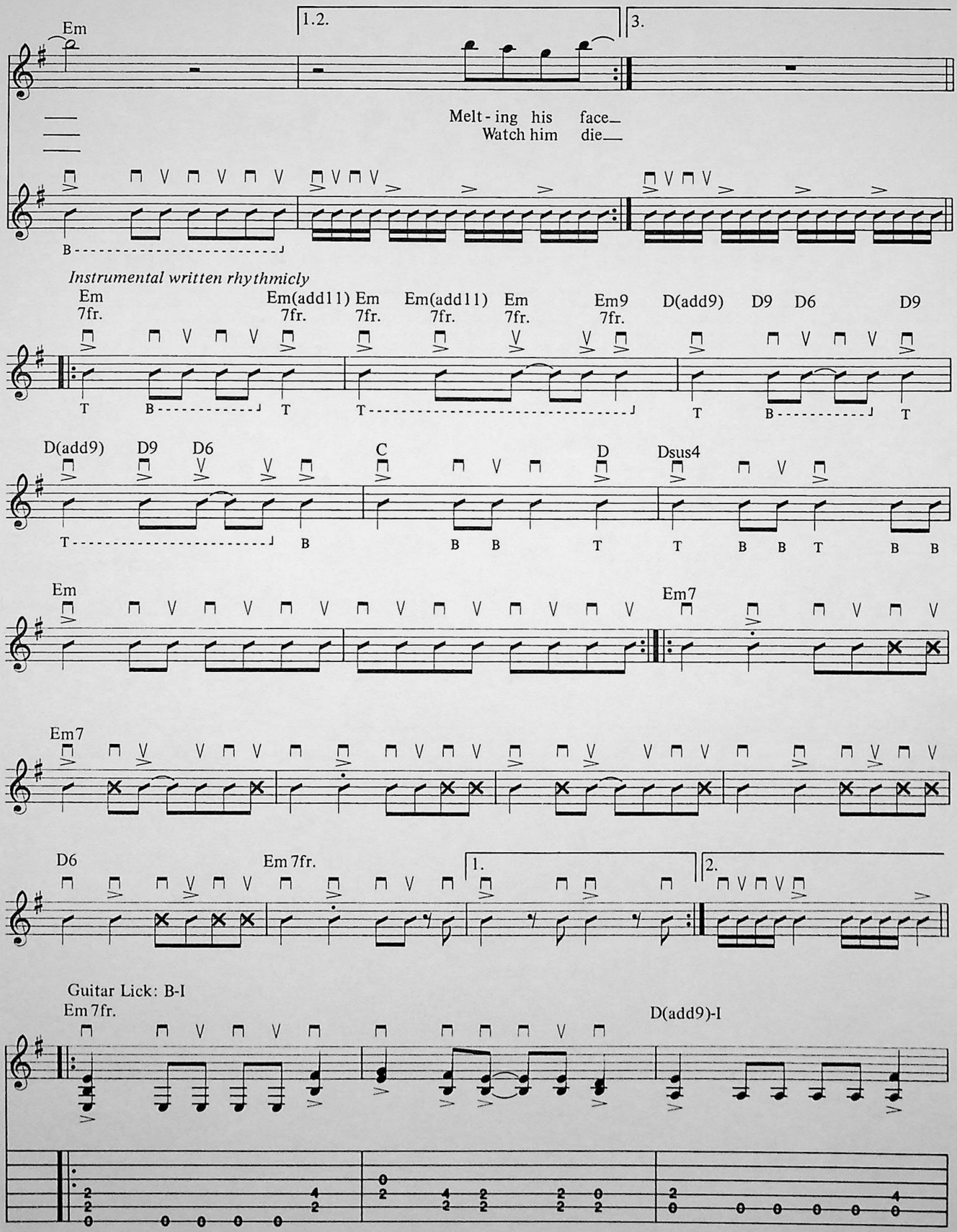

C
D
Child - ren of the dammed
B
0 1 0
3

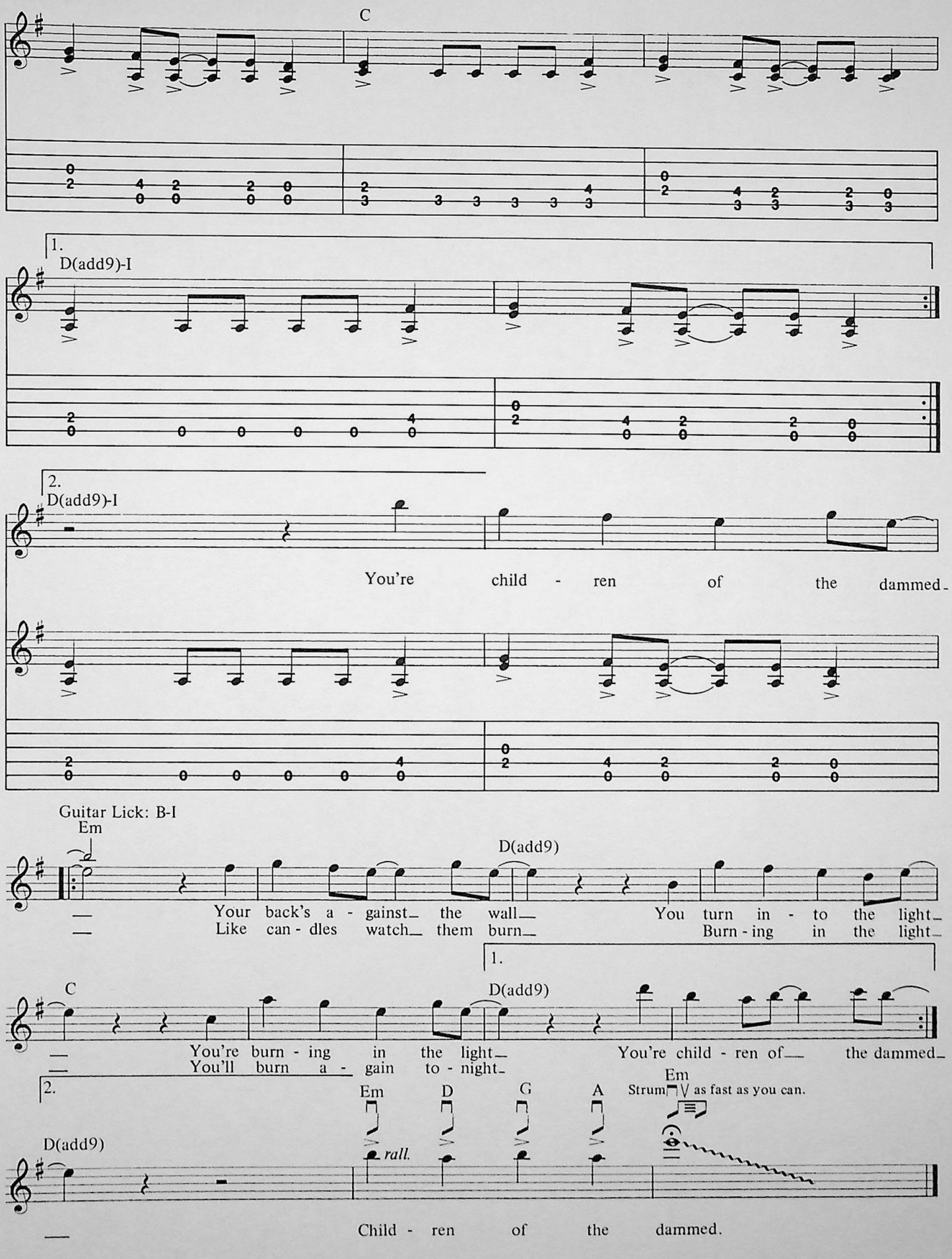

Guitar Strum - I
Em 7fr.
Bm
C
D
Child - ren of the dammed


Em 7fr
Bm
C


1.
D
2.
A 5fr.
G 3fr.
F♯m
D
Em
He's
B
B
B
Lay right palm across strings
near bridge for "muffled" sound.
accel.
Quicker
D
C
D

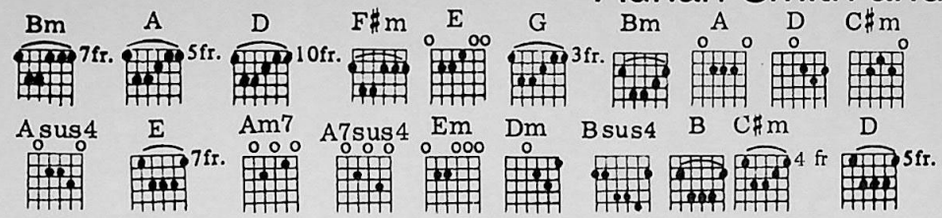

Em
Guitar Lick: B
Em
Now it's burn - ing his hands
D(add)9-I
He's turn - ing to laugh
Scream - ing in pain
Ac - cord - ing to plan
Smiles
Peel -
He's
Cmaj7
C
D6
as the flames
ing the skin
dust on the ground
what
sears his flesh
from his eyes
did we learn


Em
1.2.
3.
Melt - ing his face_
Watch him die_
Instrumental written rhythmicly
Em 7fr.
Em(add11) 7fr.
Em 7fr.
Em(add11) 7fr.
Em 7fr.
Em9 7fr.
D(add9)
D9
D6
D9
C
D
Dsus4
Em7
Em7
D6
Em 7fr.
1.
2.
Guitar Lick: B-I
Em 7fr.
D(add9)-I

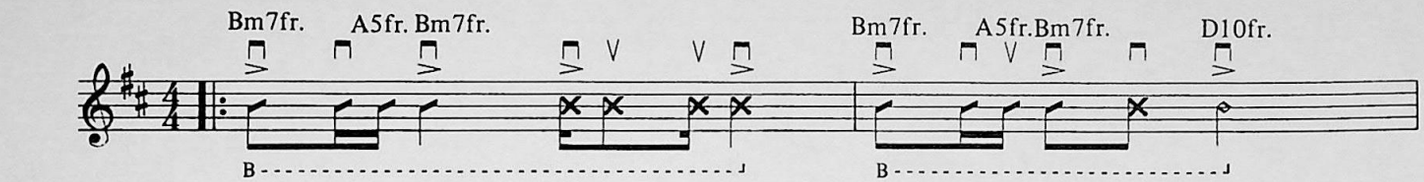

C
1.
D(add9)-I
2.
D(add9)-I
You're child - ren of the dammed -
Guitar Lick: B-I
Em
D(add9)
Your back's a - gainst_ the wall_ You turn in - to the light_
Like can - dles watch_ them burn_ Burn - ing in the light_
1.
C
D(add9)
You're burn - ing in the light_ You're child - ren of_ the dammed_
You'll burn a - gain to - night_
2.
Em D G A
Em
Strum ⌐∨ as fast as you can.
D(add9)
rall.
Child - ren of the dammed.

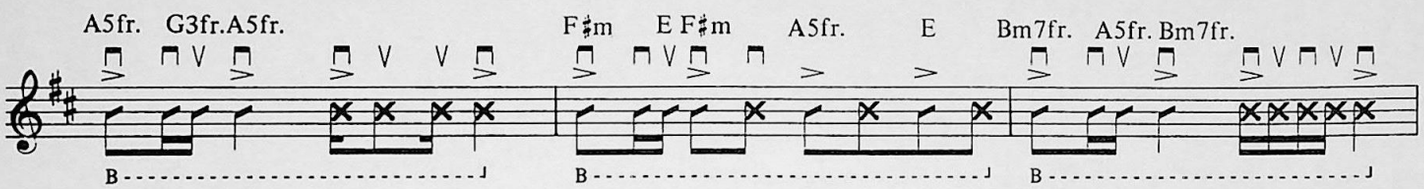
THE PRISONER

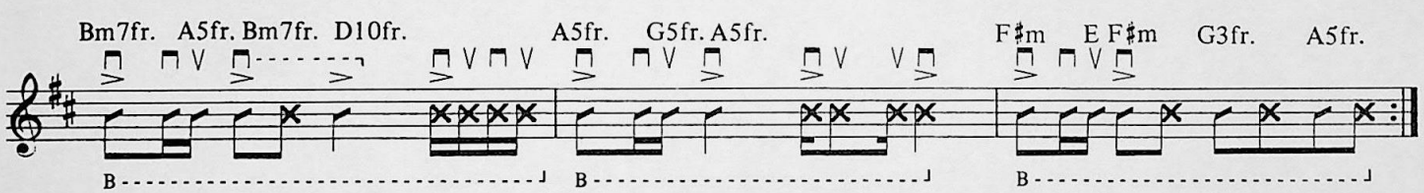
Words and Music by
Adrian Smith and Steve Harris



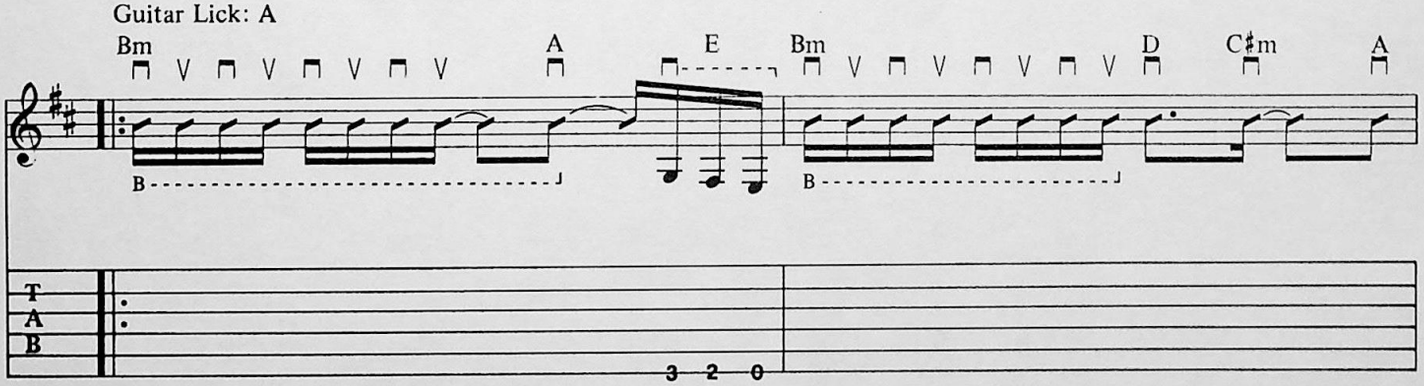
Moderately, with a Good Driving Beat

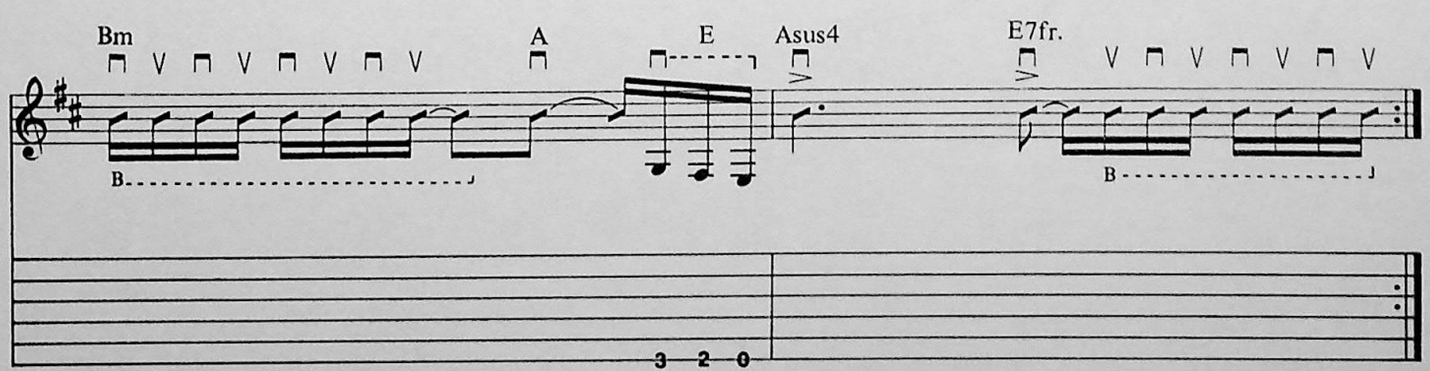






Guitar Lick: A





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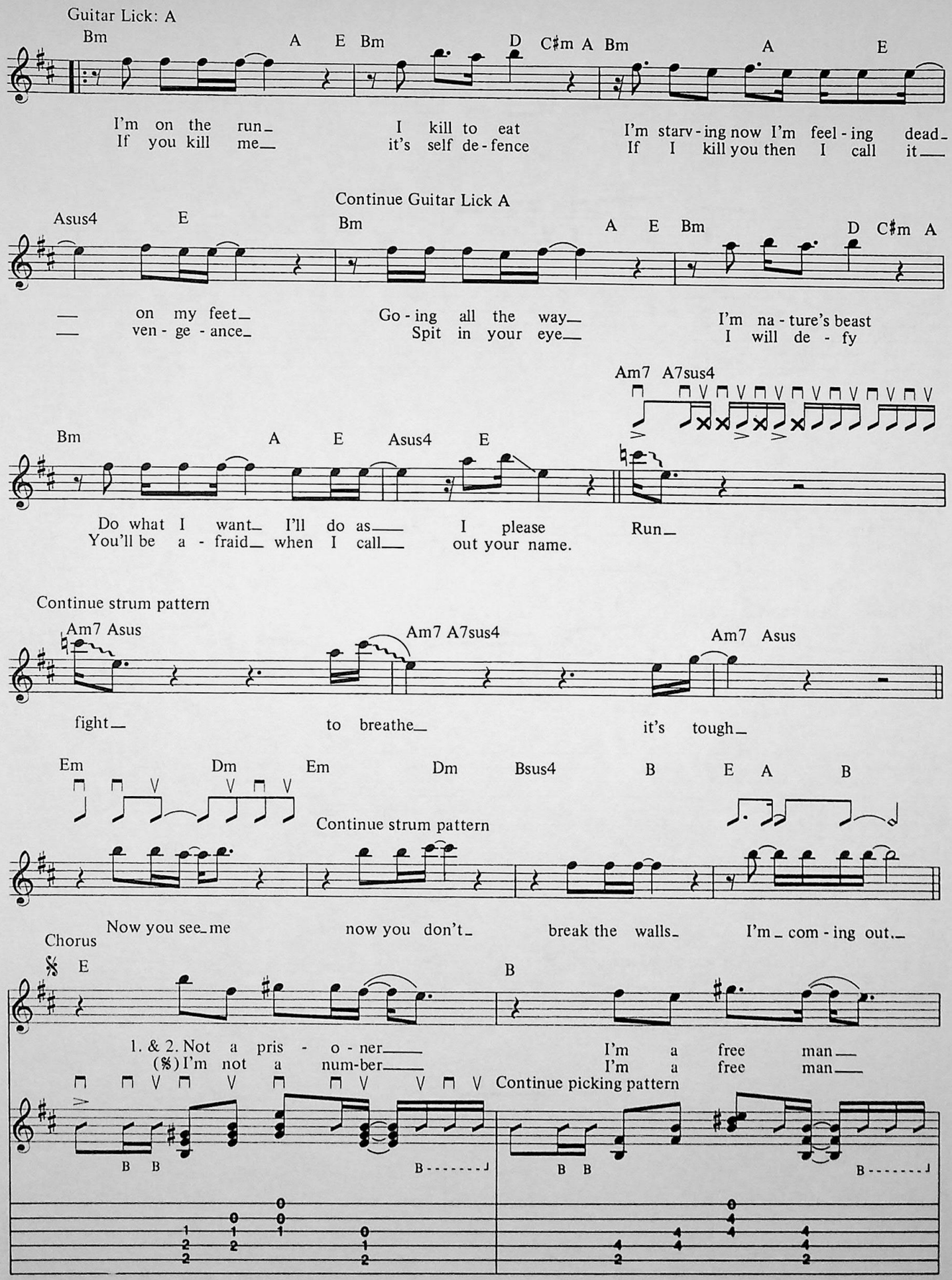
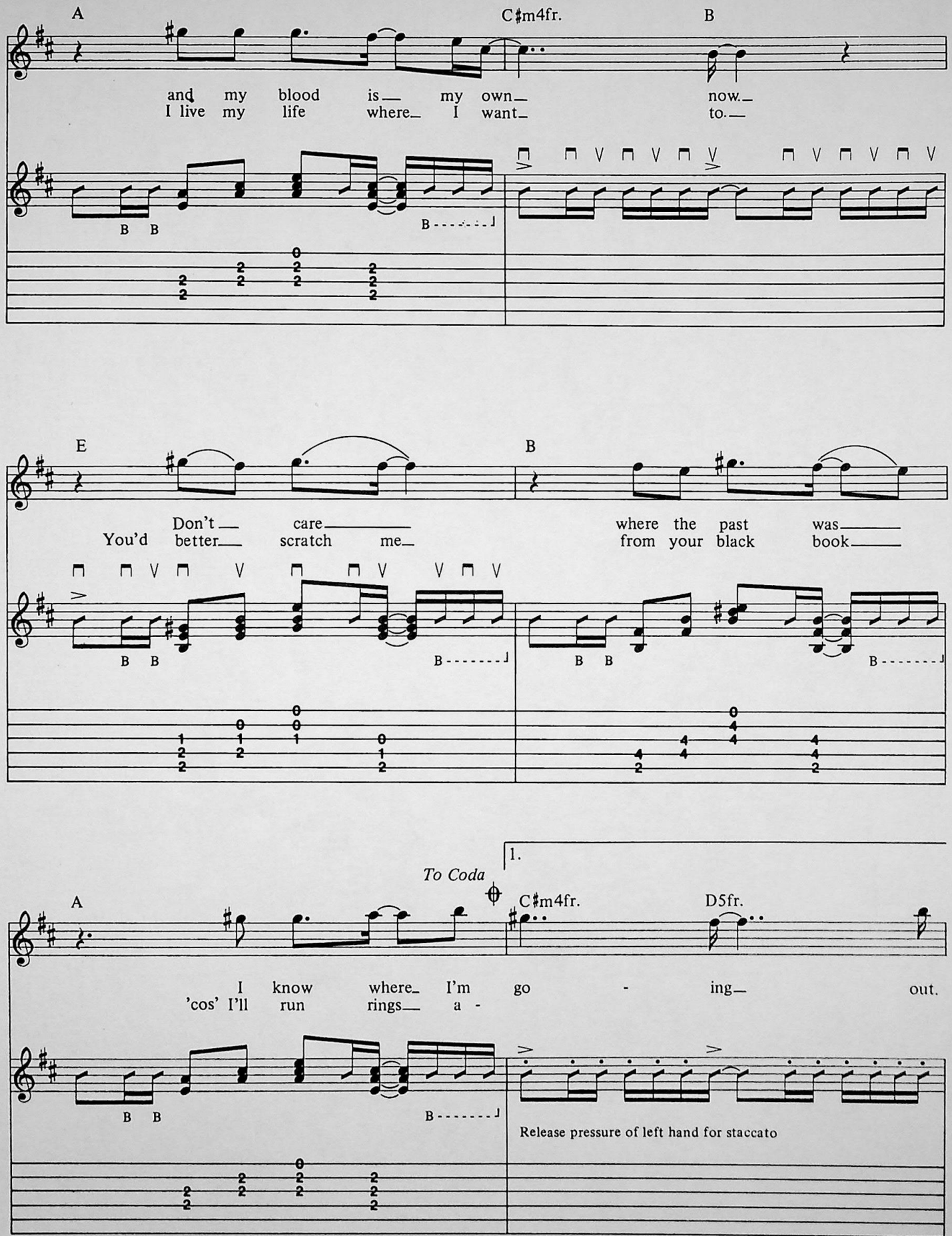
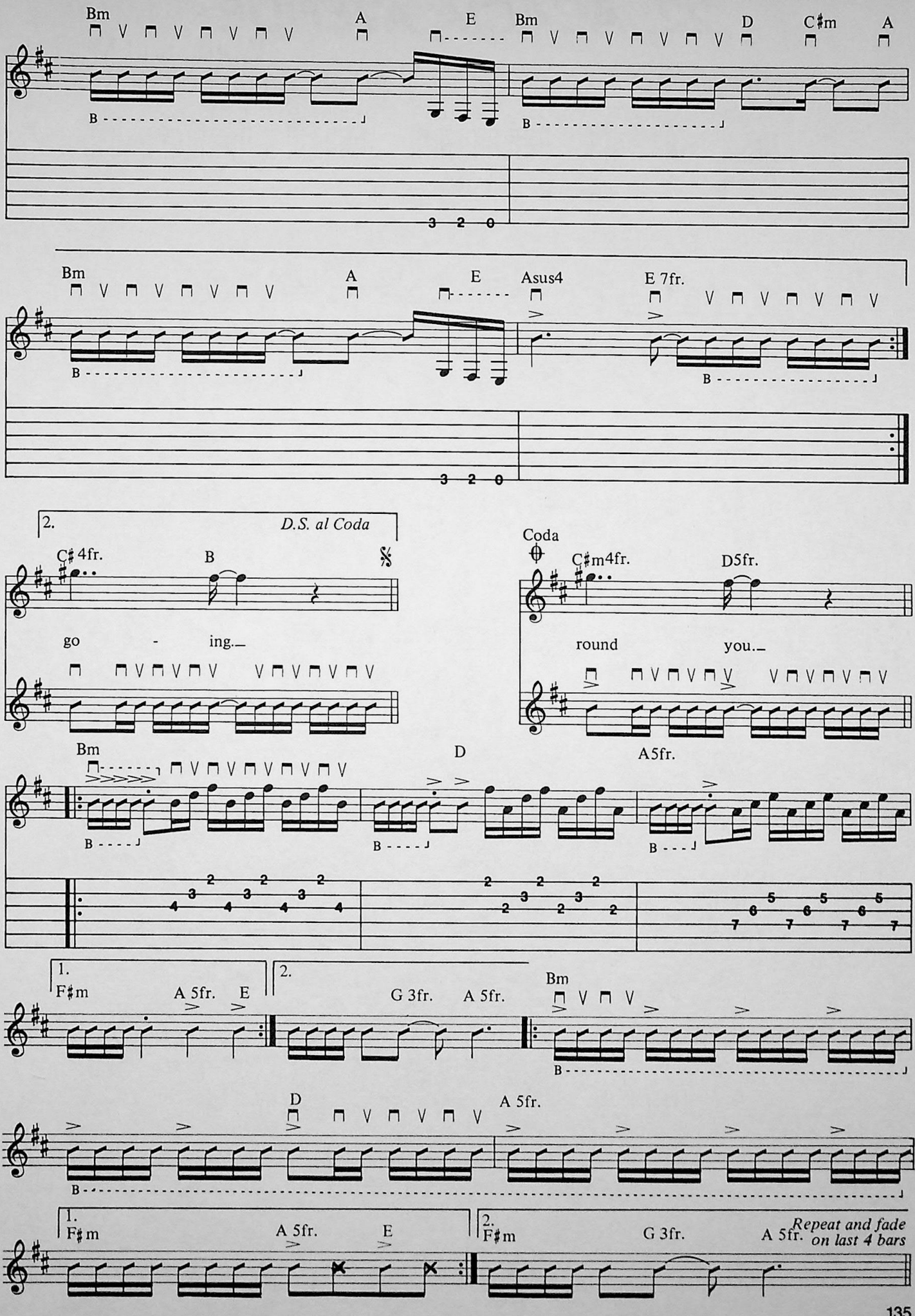

Guitar Lick: A
Bm A E Bm D C♯m A Bm A E
I'm on the run_ I kill to eat I'm starv-ing now I'm feel-ing dead_
If you kill me_ it's self de-fence If I kill you then I call it_
Continue Guitar Lick A
Asus4 E Bm A E Bm D C♯m A
_ on my feet_ Go-ing all the way_ I'm na-ture's beast
_ ven-ge-ance_ Spit in your eye_ I will de-fy
Am7 A7sus4
Bm A E Asus4 E
Do what I want_ I'll do as_ I please Run_
You'll be a-fraid_ when I call_ out your name.
Continue strum pattern
Am7 Asus Am7 A7sus4 Am7 Asus
fight_ to breathe_ it's tough_
Em Dm Em Dm Bsus4 B E A B
Continue strum pattern
Now you see_me now you don't_ break the walls_ I'm_com-ing out_
Chorus
𝄋 E B
1. & 2. Not a pris-o-ner_ I'm a free man_
(𝄋) I'm not a num-ber_ I'm a free man_
Continue picking pattern


A
C♯m4fr.
B
and my blood is my own now.
I live my life where I want to.
E
B
Don't care where the past was
You'd better scratch me from your black book
To Coda
1.
A
C♯m4fr.
D5fr.
I know where I'm go - ing out.
'cos' I'll run rings a -
Release pressure of left hand for staccato


Bm
A
E
Bm
D
C♯m
A
Asus4
E 7fr.
2.
D.S. al Coda
C♯ 4fr.
B
go - ing.
Coda
C♯m4fr.
D5fr.
round you.
Bm
D
A5fr.
1.
F♯m
A 5fr.
E
2.
G 3fr.
A 5fr.
Bm
D
A 5fr.
1.
F♯m
A 5fr.
E
2.
F♯m
G 3fr.
A 5fr.
Repeat and fade
on last 4 bars

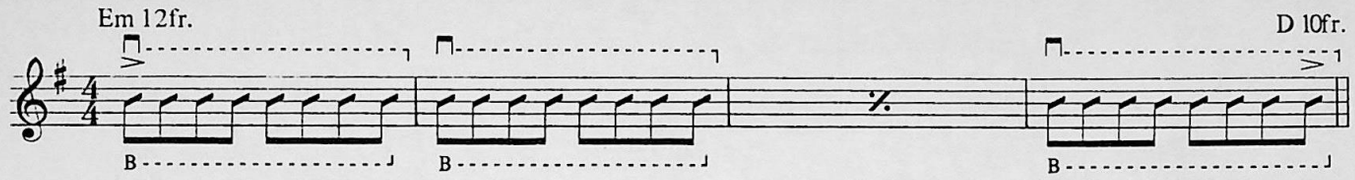
22, ACACIA AVENUE

Words and Music by
Adrian Smith and Steve Harris

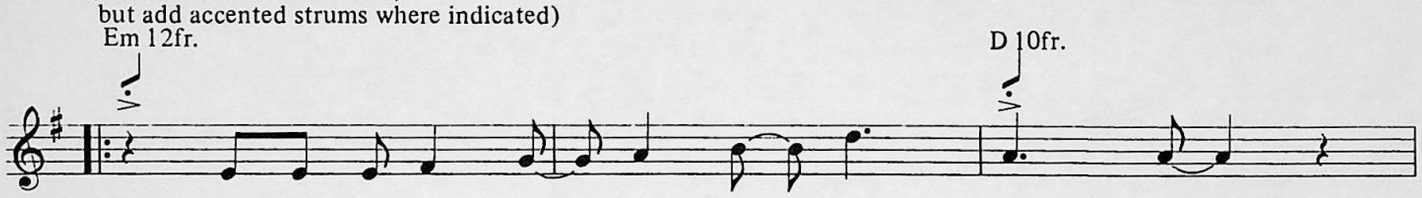
Moderately

Intro

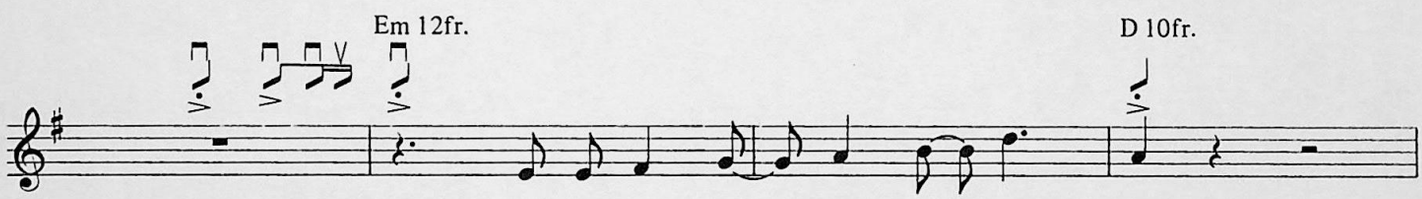
Guitar Strum - I



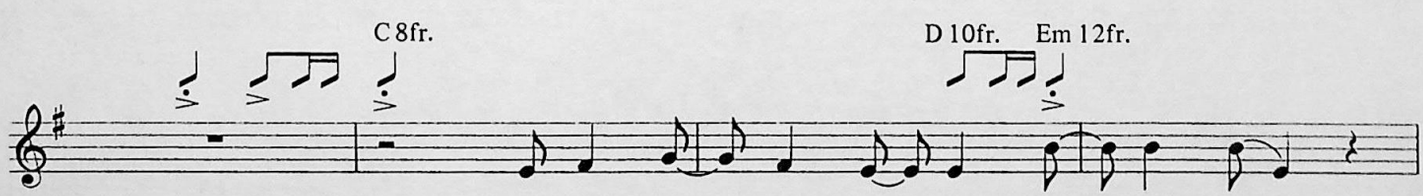
(Guitar Strum - I as in intro,
but add accented strums where indicated)



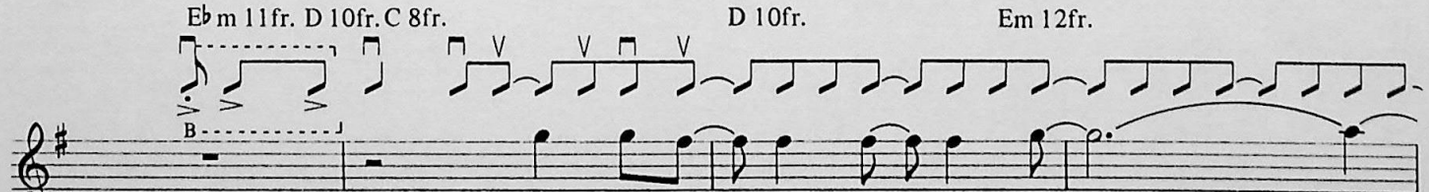
If you're feel - ing down de - pressed and lone - ly
If you're wait - ing for a long time



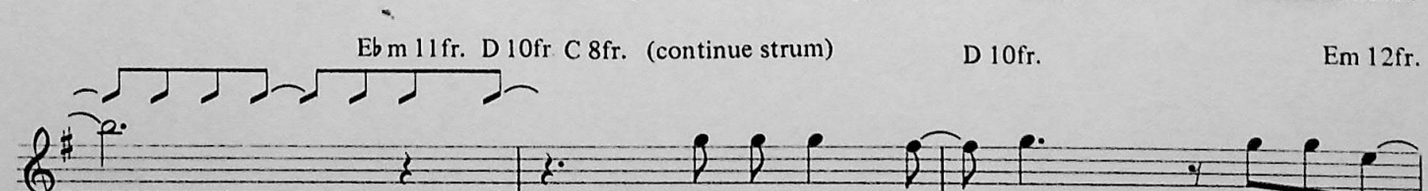
I know a place where we can go
For the rest to do their piece



Twen - ty two A - ca - cia Av - e - nue
You can tell her that you know me



Meet a la - dy that I know.
You might e - ven get it free.



So if you're look - ing for a good-
So an - y - time you're down the east

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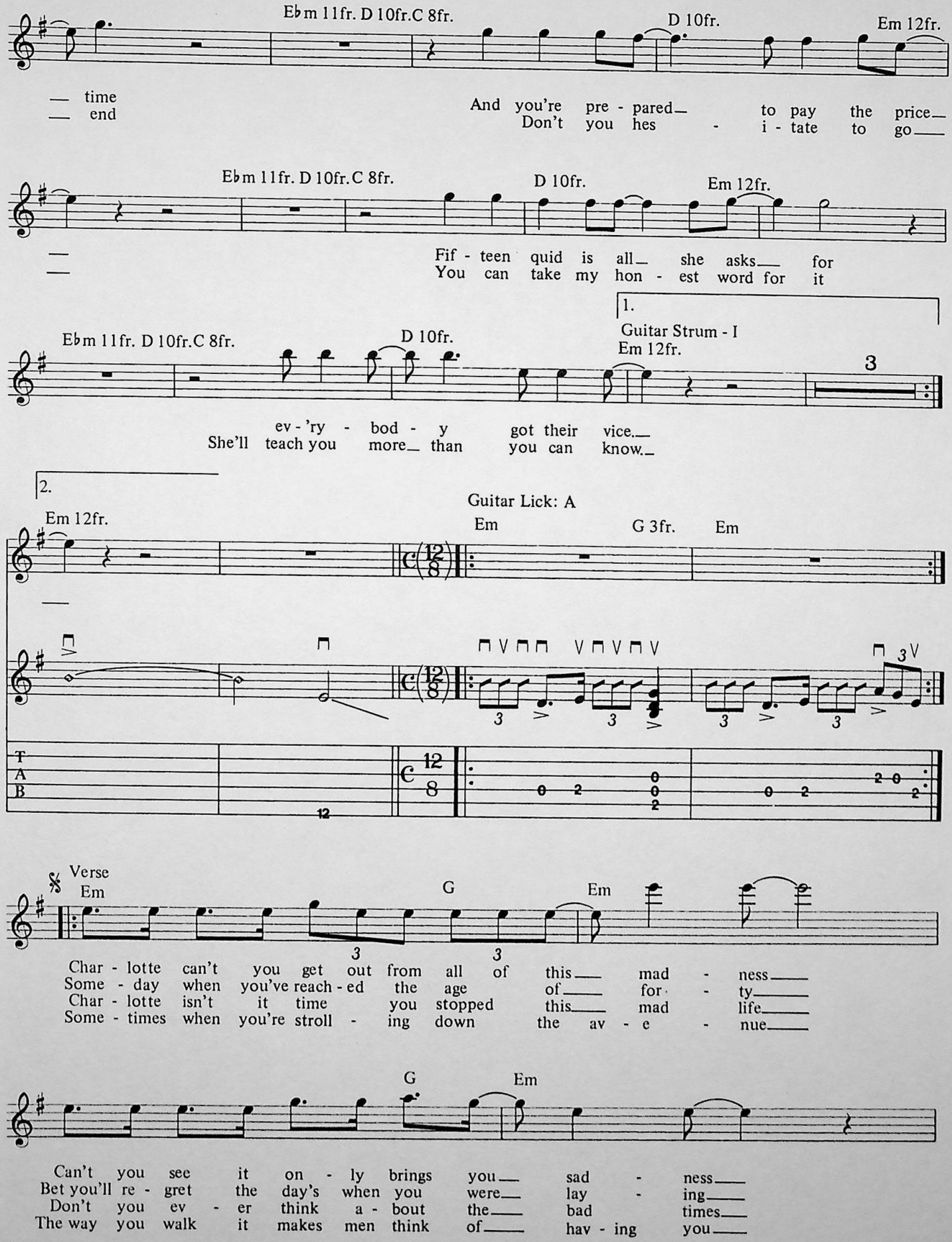
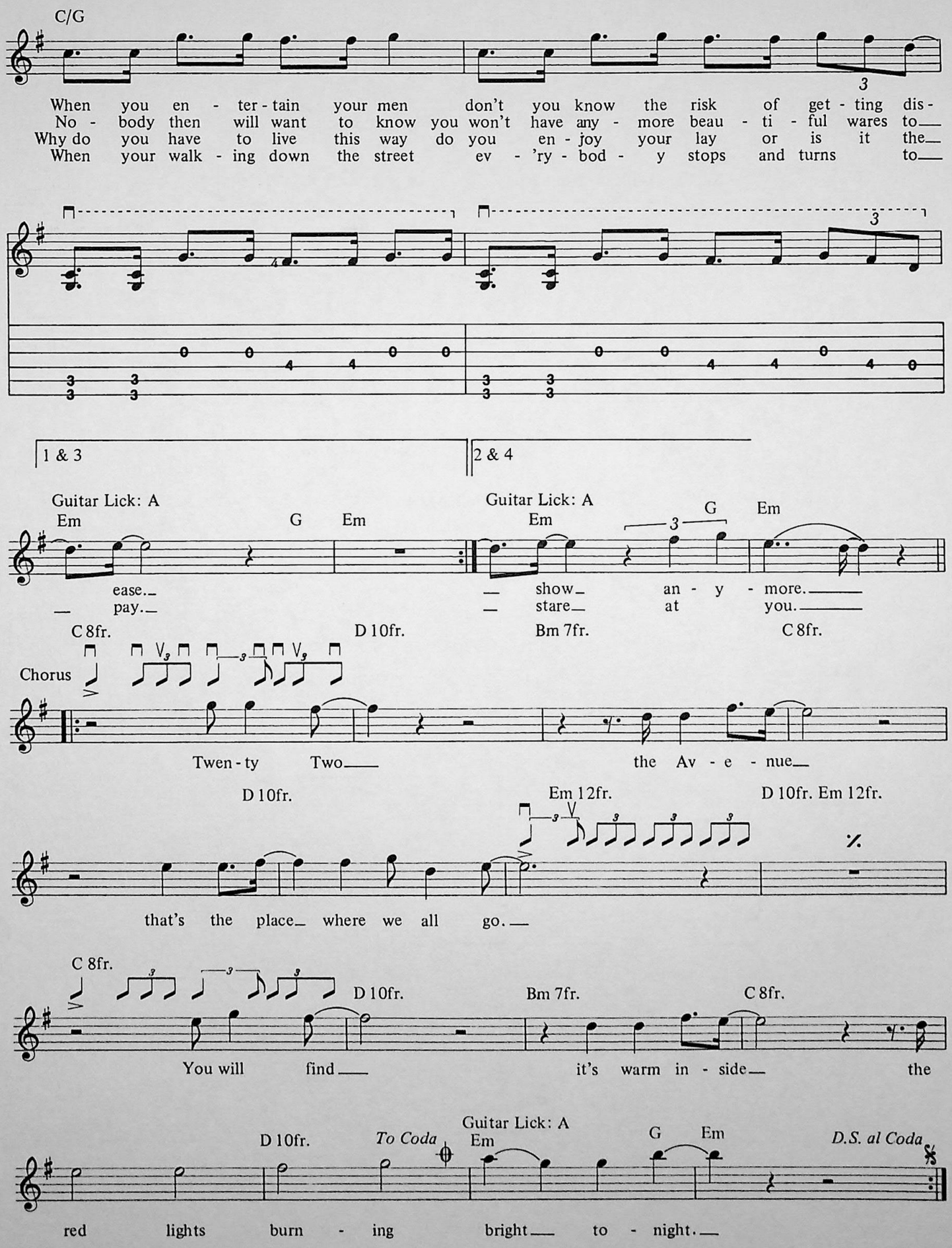
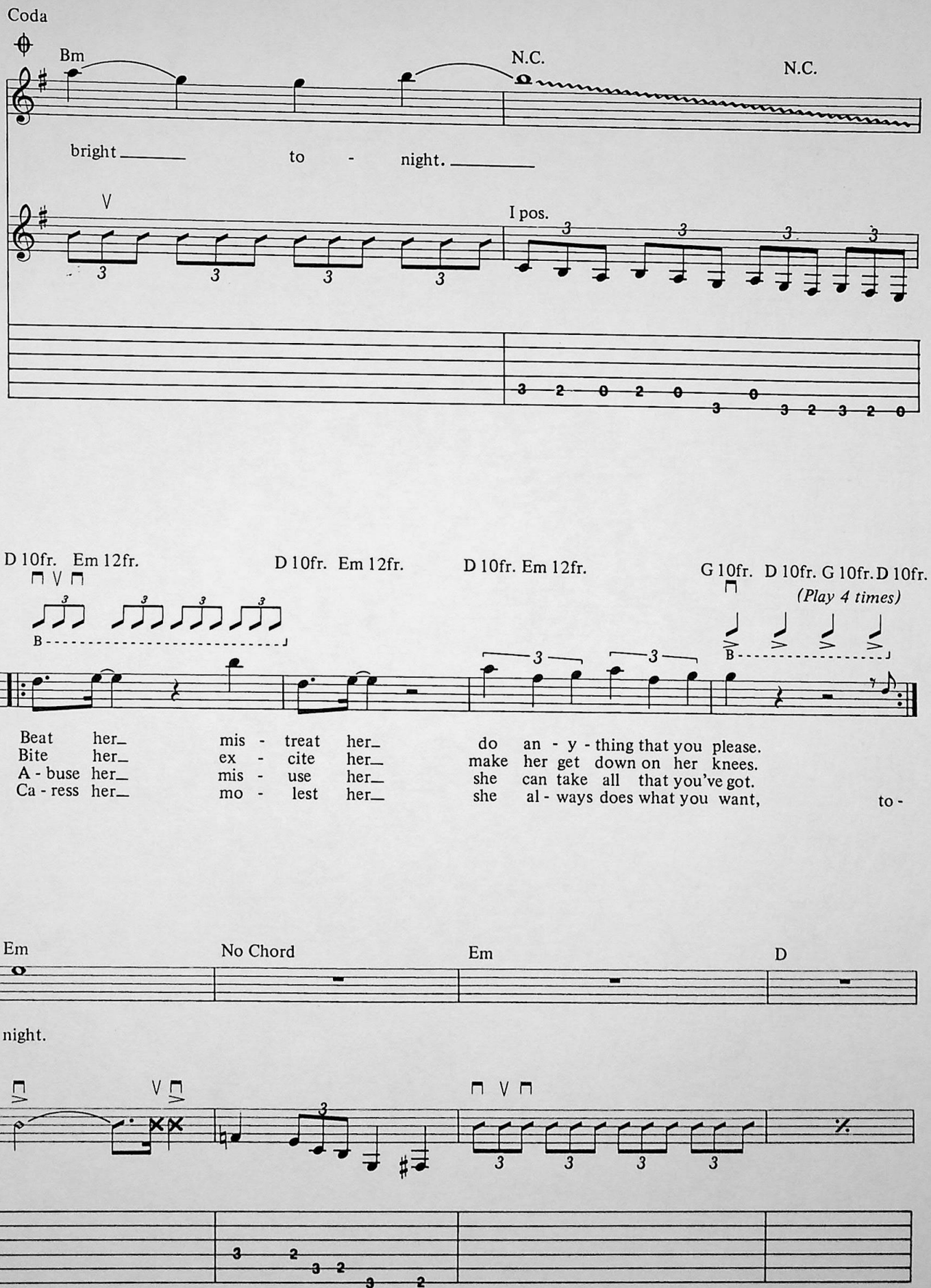
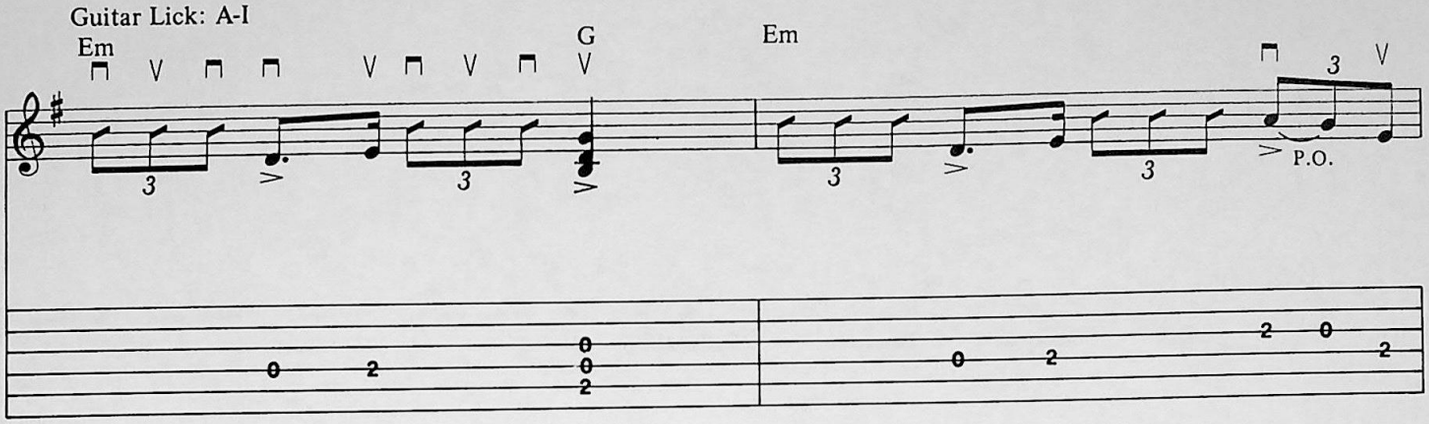
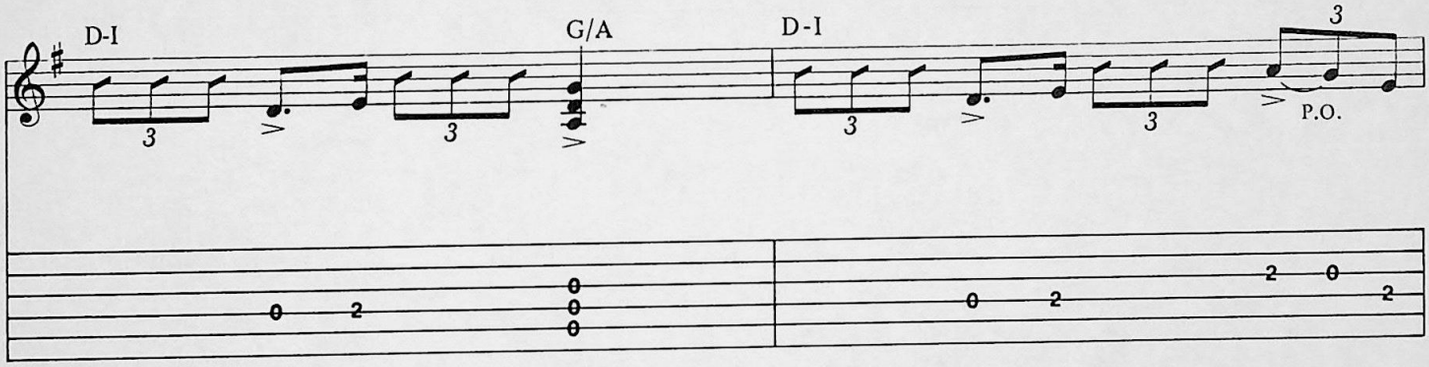

Eb m 11fr. D 10fr. C 8fr.
D 10fr.
Em 12fr.
— time
— end
And you're pre - pared— to pay the price—
Don't you hes - i - tate to go—
Eb m 11fr. D 10fr. C 8fr.
D 10fr.
Em 12fr.
Fif - teen quid is all— she asks— for
You can take my hon - est word for it
1.
Guitar Strum - I
Eb m 11fr. D 10fr. C 8fr.
D 10fr.
Em 12fr.
3
ev - 'ry - bod - y got their vice.—
She'll teach you more— than you can know.—
2.
Guitar Lick: A
Em 12fr.
Em
G 3fr.
Em
T
A
B
12
Verse
Em
G
Em
Char - lotte can't you get out from all of this— mad - ness—
Some - day when you've reach - ed the age of— for - ty—
Char - lotte isn't it time you stopped this— mad life—
Some - times when you're stroll - ing down the av - e - nue—
G
Em
Can't you see it on - ly brings you— sad - ness—
Bet you'll re - gret the day's when you were— lay - ing—
Don't you ev - er think a - bout the— bad times—
The way you walk it makes men think of— hav - ing you—

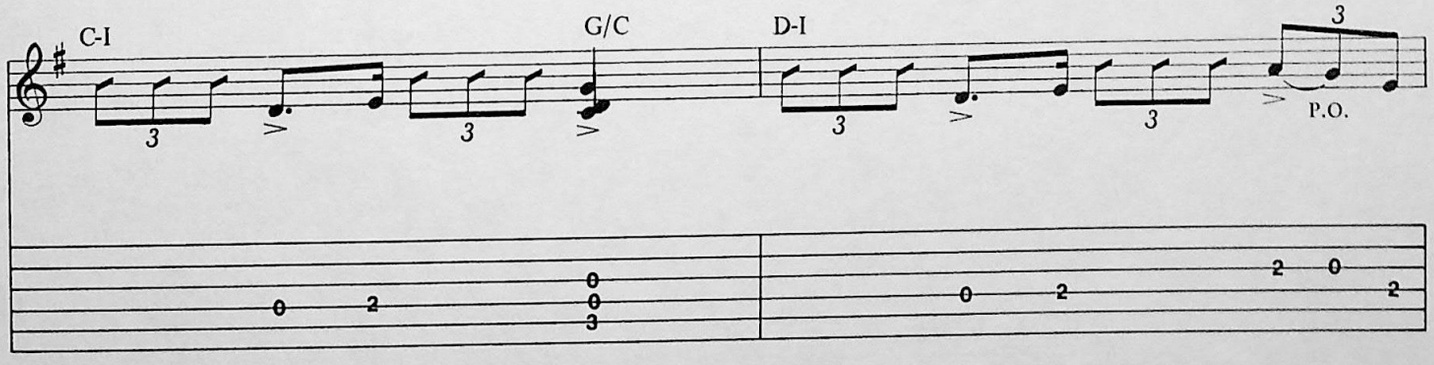

C/G
When you en - ter - tain your men don't you know the risk of get - ting dis-
No - body then will want to know you won't have any - more beau - ti - ful wares to
Why do you have to live this way do you en - joy your lay or is it the
When your walk - ing down the street ev - 'ry - bod - y stops and turns to
1 & 3
2 & 4
Guitar Lick: A
Em G Em
ease.
pay.
Guitar Lick: A
Em G Em
show an - y - more.
stare at you.
C 8fr. D 10fr. Bm 7fr. C 8fr.
Chorus
Twen - ty Two the Av - e - nue
D 10fr. Em 12fr. D 10fr. Em 12fr.
that's the place where we all go.
C 8fr. D 10fr. Bm 7fr. C 8fr.
You will find it's warm in - side the
D 10fr. To Coda Guitar Lick: A Em G Em D.S. al Coda
red lights burn - ing bright to - night.

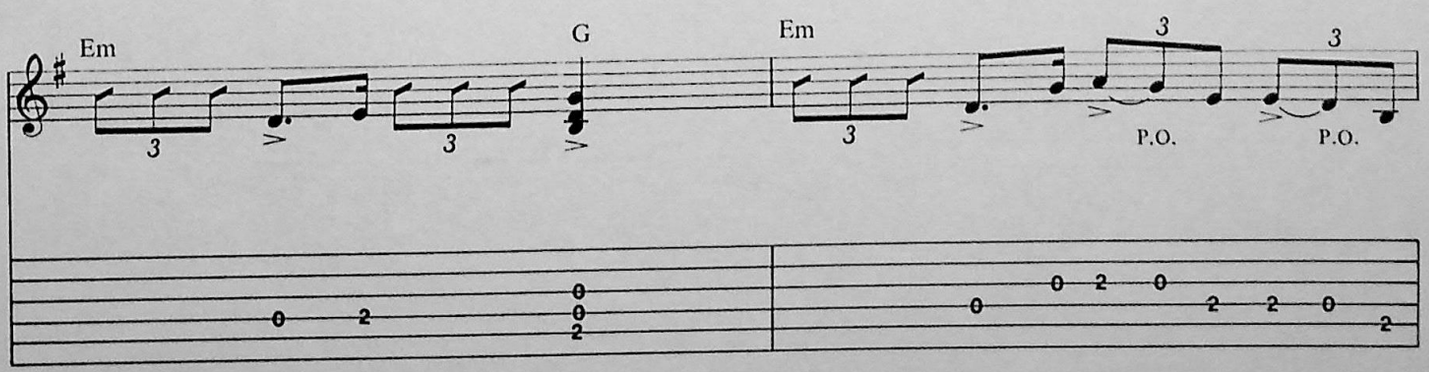

Coda
Bm
N.C.
N.C.
bright to - night.
I pos.
D 10fr. Em 12fr.
D 10fr. Em 12fr.
D 10fr. Em 12fr.
G 10fr. D 10fr. G 10fr. D 10fr.
(Play 4 times)
Beat her mis - treat her do an - y - thing that you please.
Bite her ex - cite her make her get down on her knees.
A - buse her mis - use her she can take all that you've got.
Ca - ress her mo - lest her she al - ways does what you want, to -
Em
No Chord
Em
D
night.

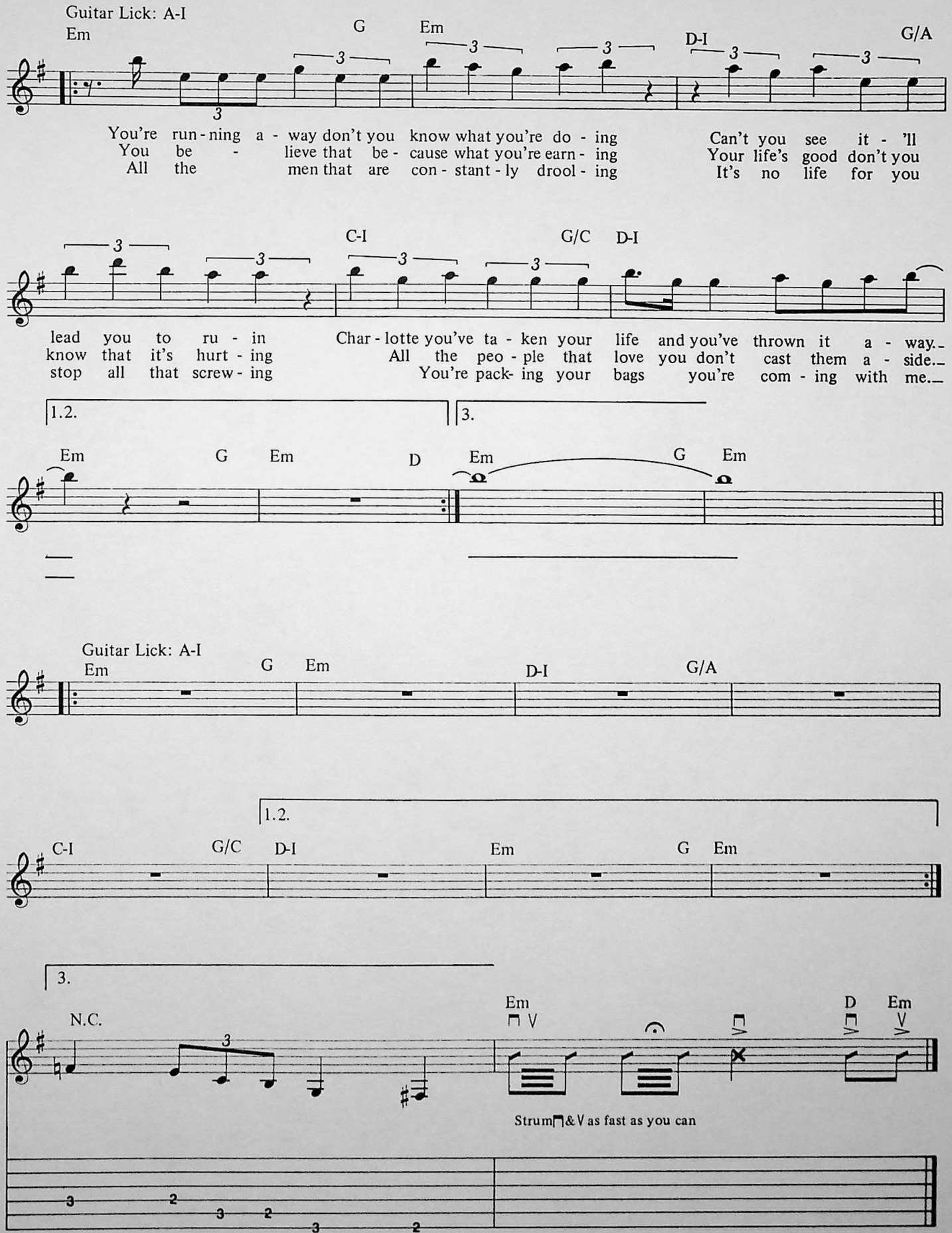
Guitar Lick: A-I





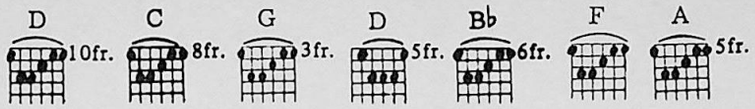




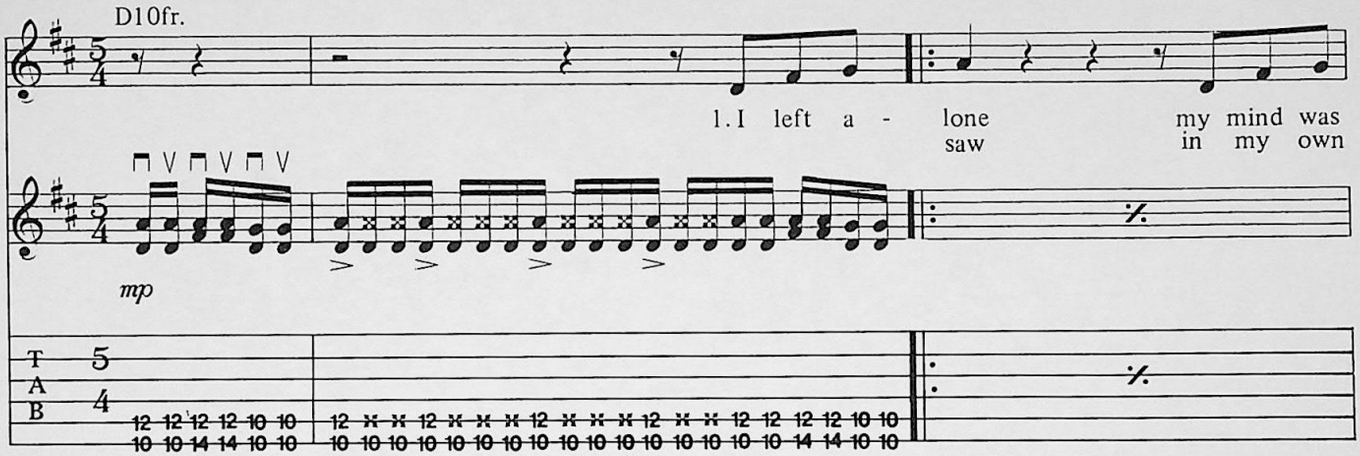

Guitar Lick: A-I
Em
G
Em
D-I
G/A
You're run - ning a - way don't you know what you're do - ing
You be - lieve that be - cause what you're earn - ing
All the men that are con - stant - ly drool - ing
Can't you see it - 'll
Your life's good don't you
It's no life for you
C-I
G/C
D-I
lead you to ru - in
know that it's hurt - ing
stop all that screw - ing
Char - lotte you've ta - ken your life and you've thrown it a - way.
All the peo - ple that love you don't cast them a - side.
You're pack- ing your bags you're com - ing with me.
1.2.
3.
Em
G
Em
D
Em
G
Em
Guitar Lick: A-I
Em
G
Em
D-I
G/A
1.2.
C-I
G/C
D-I
Em
G
Em
3.
N.C.
Em
D
Em
Strum ⊓ & ∨ as fast as you can

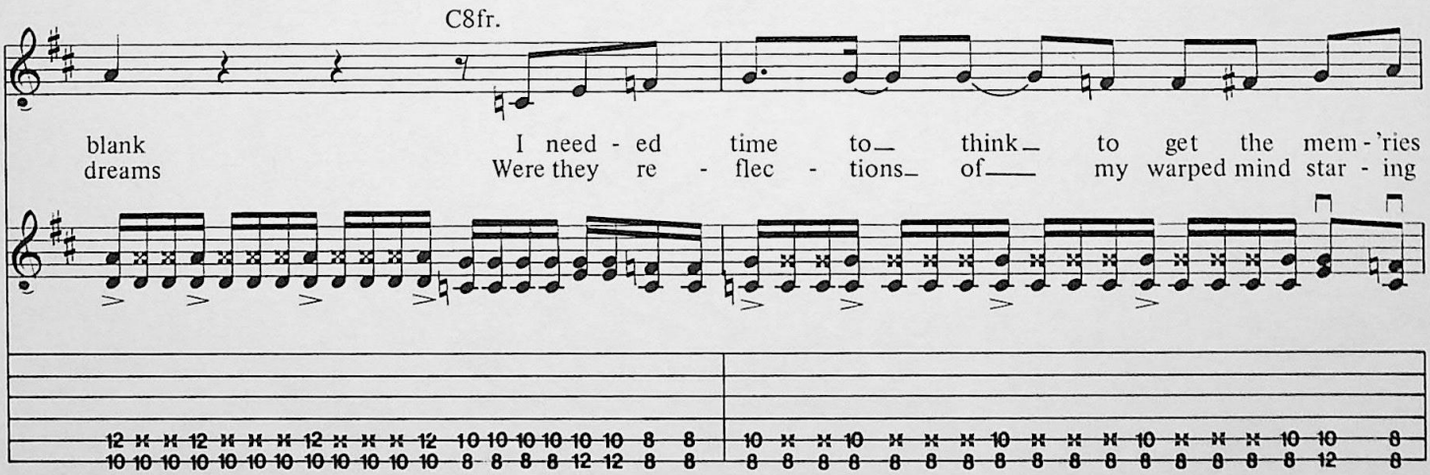
THE NUMBER OF THE BEAST

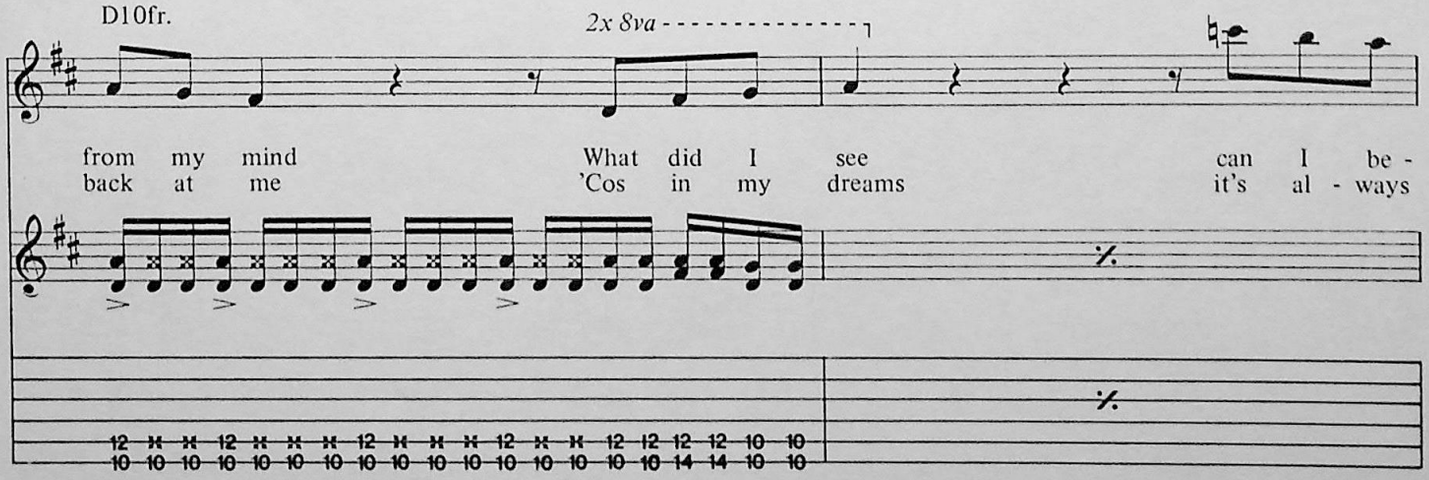
Words and Music by
Steve Harris



Moderately







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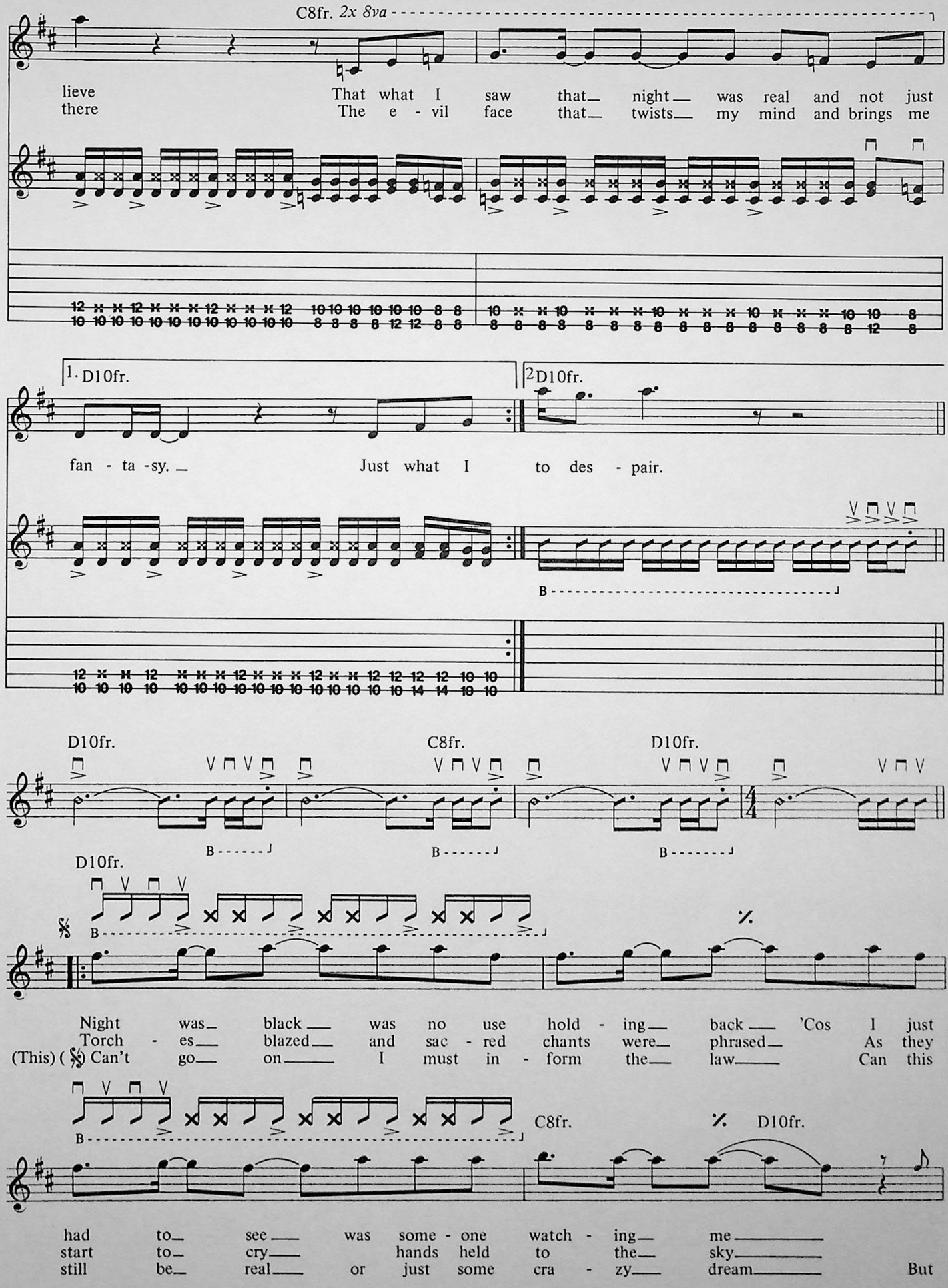
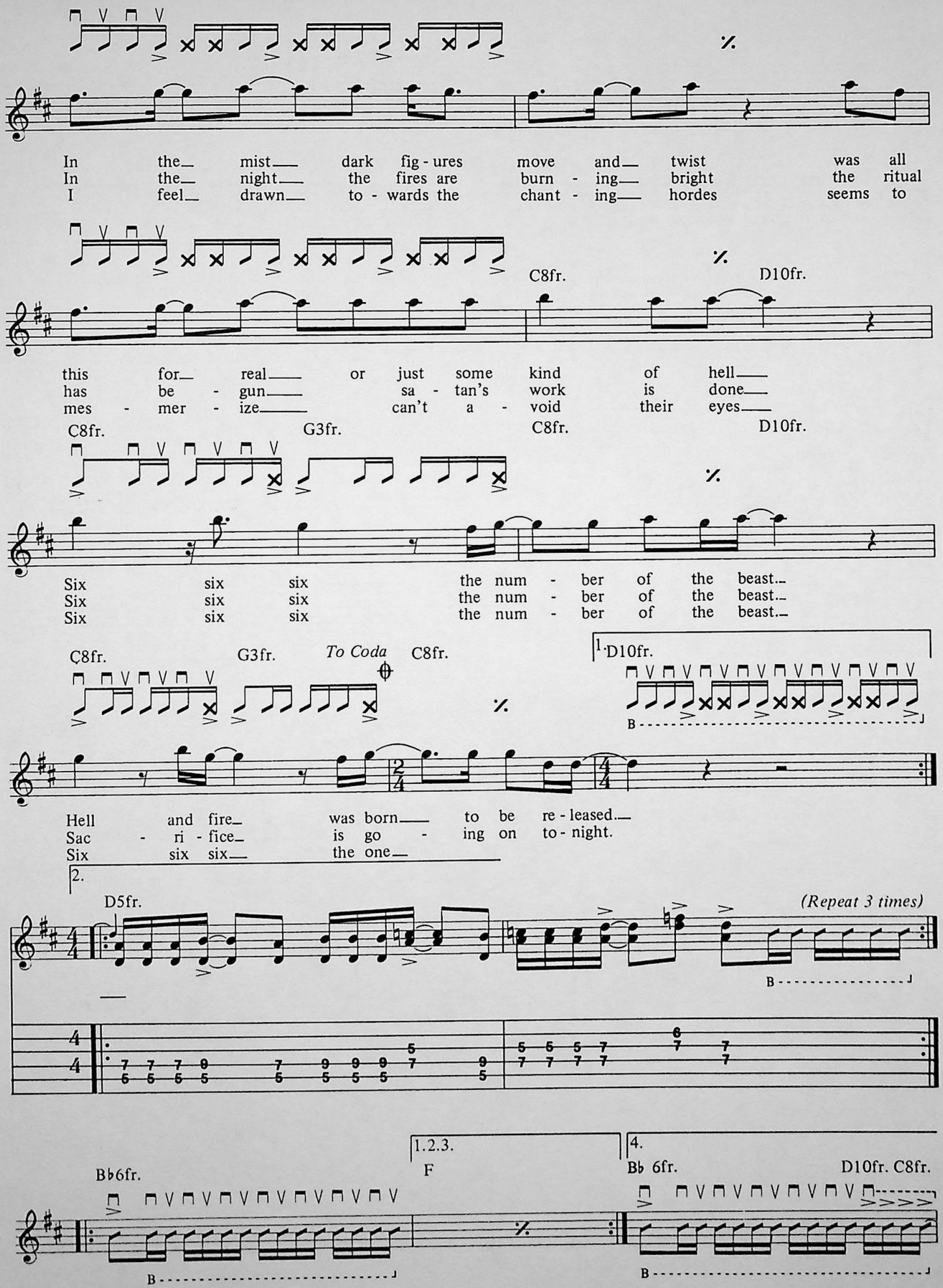
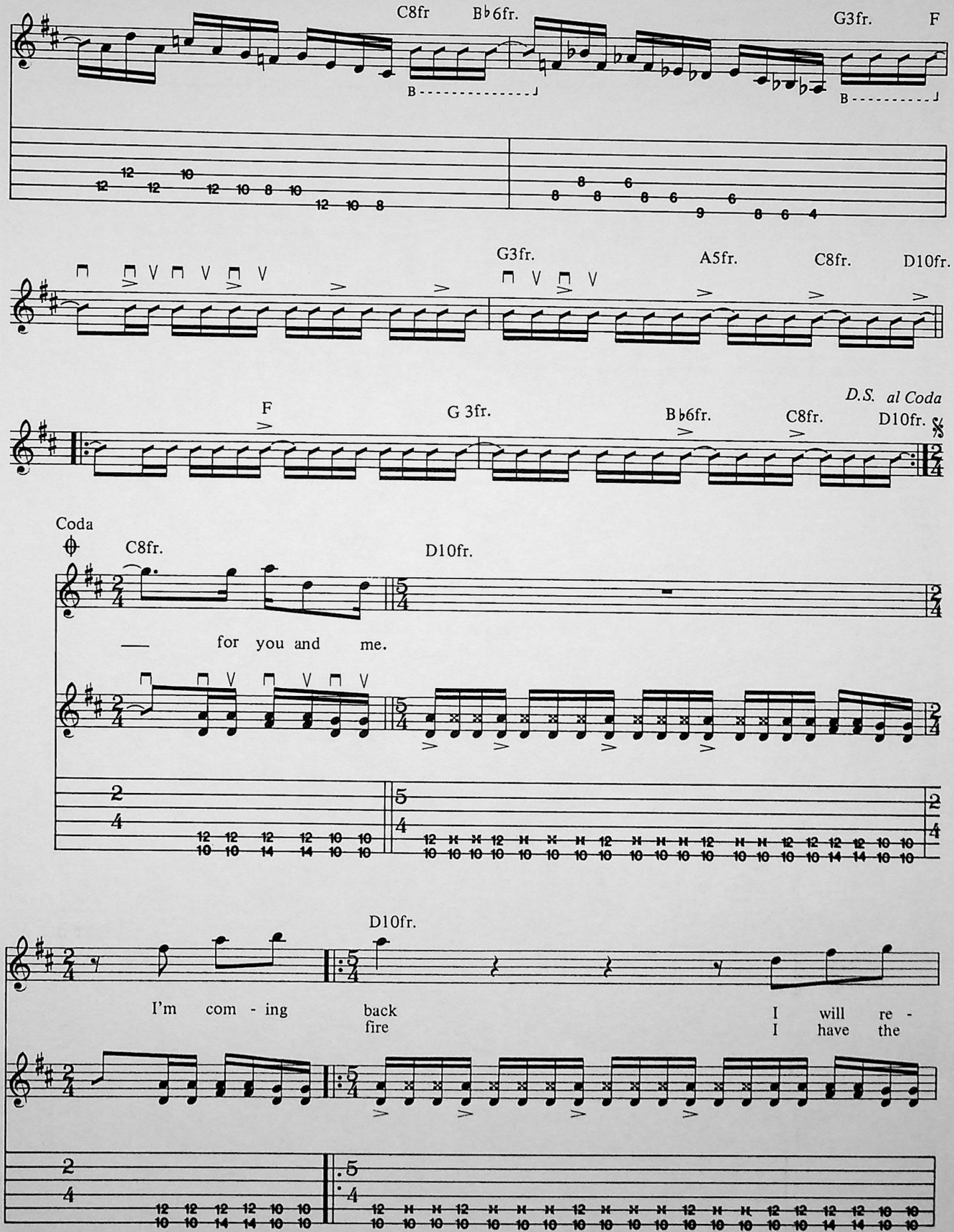
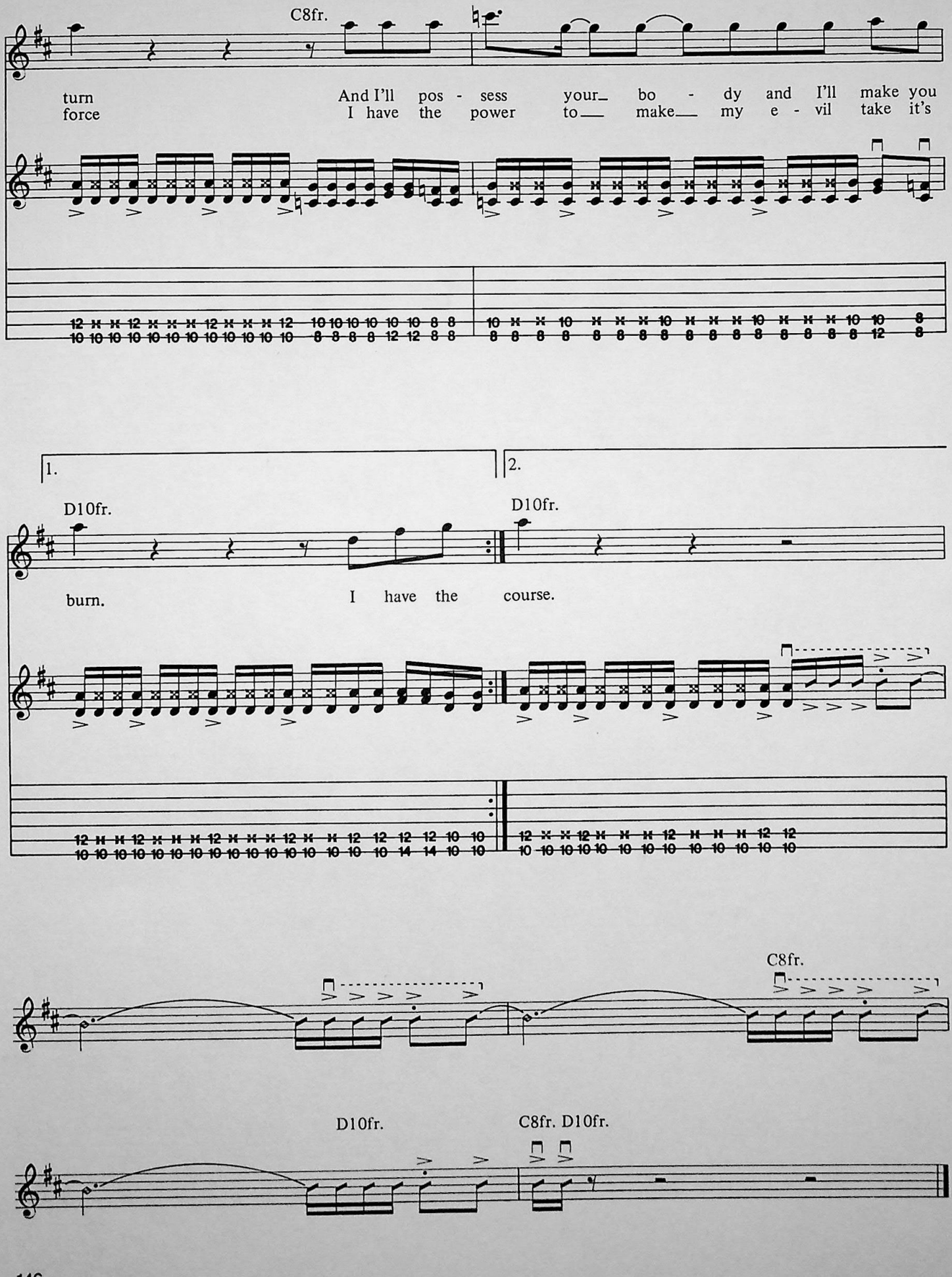

C8fr. 2x 8va
lieve That what I saw that night was real and not just
there The e - vil face that twists my mind and brings me
1. D10fr.
2 D10fr.
fan - ta - sy. Just what I to des - pair.
B
D10fr.
C8fr.
D10fr.
B
B
B
D10fr.
B
Night was black was no use hold - ing back 'Cos I just
Torch - es blazed and sac - red chants were phrased As they
(This) (Can't go on I must in - form the law Can this
B
C8fr.
D10fr.
had to see was some - one watch - ing me
start to cry hands held to the sky
still be real or just some cra - zy dream But

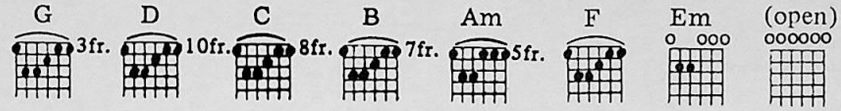

In the mist dark fig - ures move and twist was all
In the night the fires are burn - ing bright the ritual
I feel drawn to - wards the chant - ing hordes seems to
C8fr.
D10fr.
this for real or just some kind of hell
has be - gun sa - tan's work is done
mes - mer - ize can't a - void their eyes
C8fr.
G3fr.
C8fr.
D10fr.
Six six six the num - ber of the beast.
Six six six the num - ber of the beast.
Six six six the num - ber of the beast.
C8fr.
G3fr.
To Coda
C8fr.
1. D10fr.
B
Hell and fire was born to be re - leased.
Sac - ri - fice is go - ing on to - night.
Six six six the one
2.
D5fr.
(Repeat 3 times)
B
Bb6fr.
1.2.3.
F
4.
Bb 6fr.
D10fr. C8fr.
B
B


C8fr
B♭6fr.
G3fr.
F
G3fr.
A5fr.
C8fr.
D10fr.
F
G 3fr.
B♭6fr.
C8fr.
D10fr.
D.S. al Coda
Coda
C8fr.
D10fr.
for you and me.
D10fr.
I'm com - ing back fire
I will re -
I have the


C8fr.
turn
force
And I'll pos - sess your bo - dy and I'll make you
I have the power to make my e - vil take it's
1.
2.
D10fr.
D10fr.
burn.
I have the course.
C8fr.
D10fr.
C8fr. D10fr.

RUN TO THE HILLS

Words and Music by
Steve Harris



Moderately, but strong and cutting

Guitar Lick: A

Make each bend and shake strong and emphatic

Guitar Lick: A

White man_ came_ a - cross the_ sea_ He brought us_ pain_ and
fought him_ hard_ we fought him_ well_ Out on the_ plains_ we

mis - e - ry___ he killed our_ tribes_ he killed our_ creed_ He
gave him_ hell___ but man - y___ came_ too much for the 'cree'___ Oh

1. 2. G3fr. D10fr.

took our_ game_ for his own_ need_ We
will we___ ev - er be set free._

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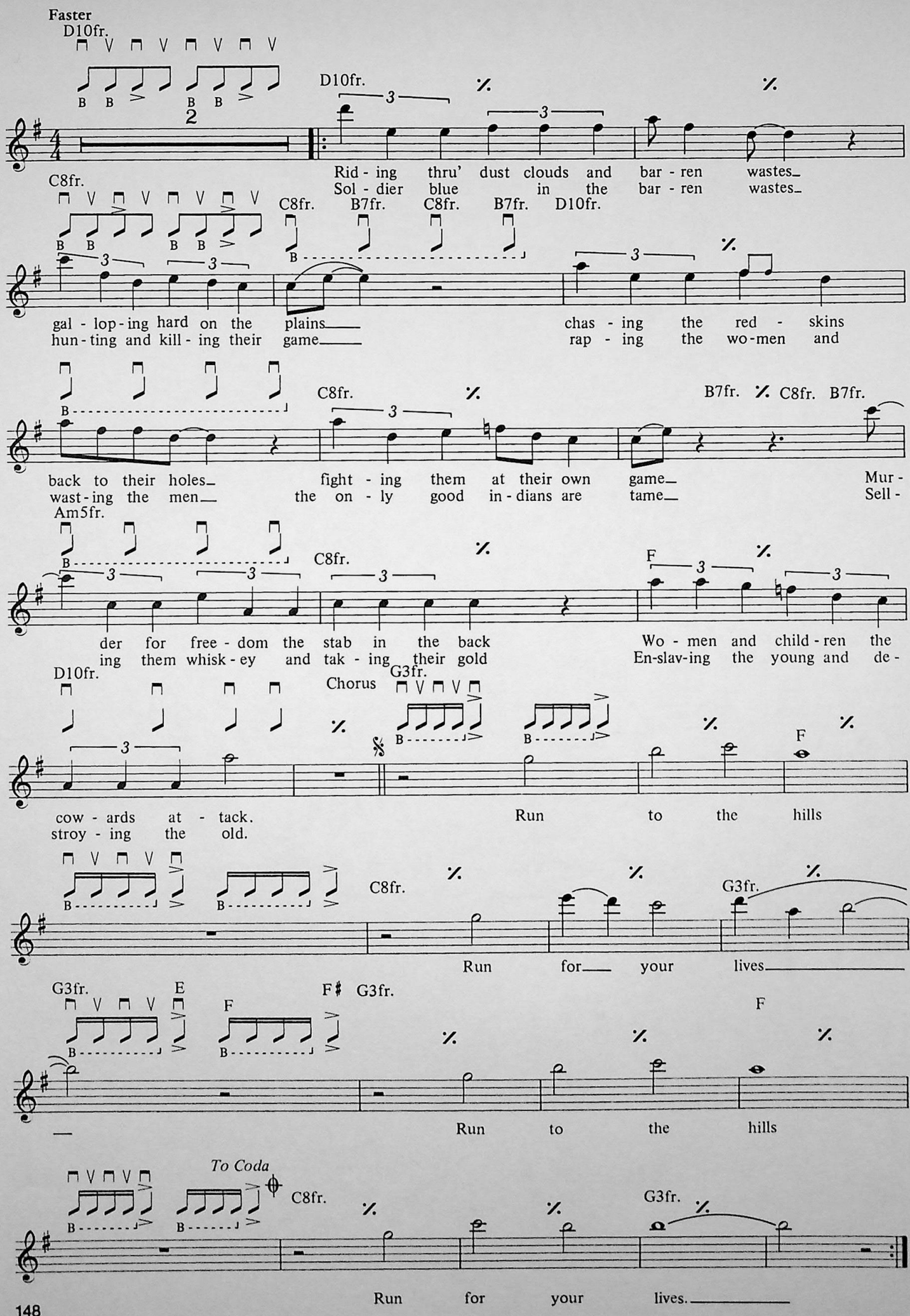
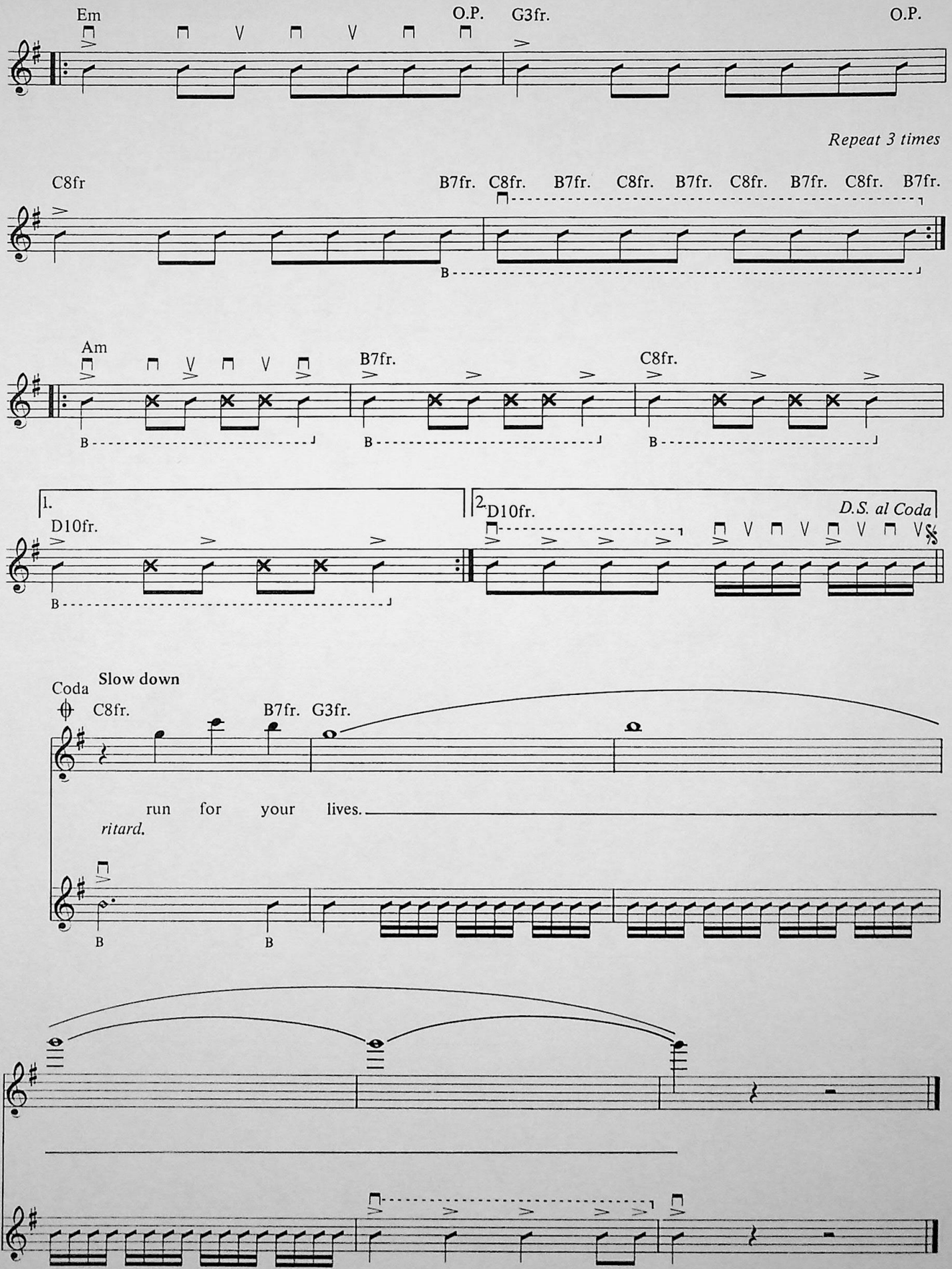
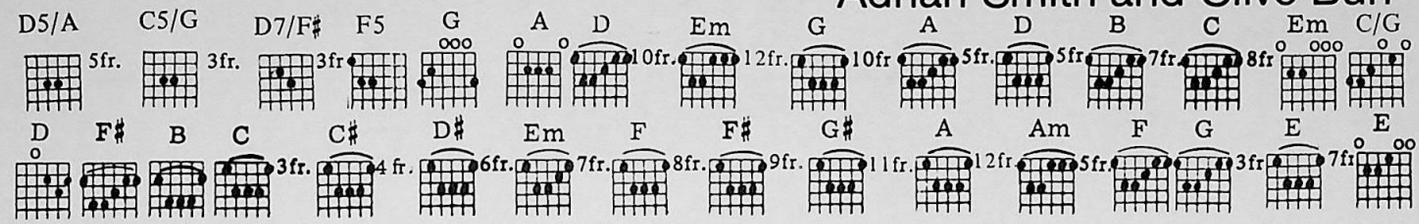

Faster
D10fr.
Rid - ing thru' dust clouds and bar - ren wastes_
Sol - dier blue in the bar - ren wastes_
C8fr. B7fr. C8fr. B7fr. D10fr.
gal - lop - ing hard on the plains_ chas - ing the red - skins
hun - ting and kill - ing their game_ rap - ing the wo - men and
C8fr. B7fr. C8fr. B7fr.
back to their holes_ fight - ing them at their own game_ Mur -
wast - ing the men_ the on - ly good in - dians are tame_ Sell -
Am5fr. C8fr. F
der for free - dom the stab in the back Wo - men and child - ren the
ing them whisk - ey and tak - ing their gold En - slav - ing the young and de -
D10fr. Chorus G3fr.
cow - ards at - tack. Run to the hills
stroy - ing the old.
C8fr. G3fr.
Run for_ your lives_
G3fr. E F F♯ G3fr. F
Run to the hills
To Coda C8fr. G3fr.
Run for your lives._____

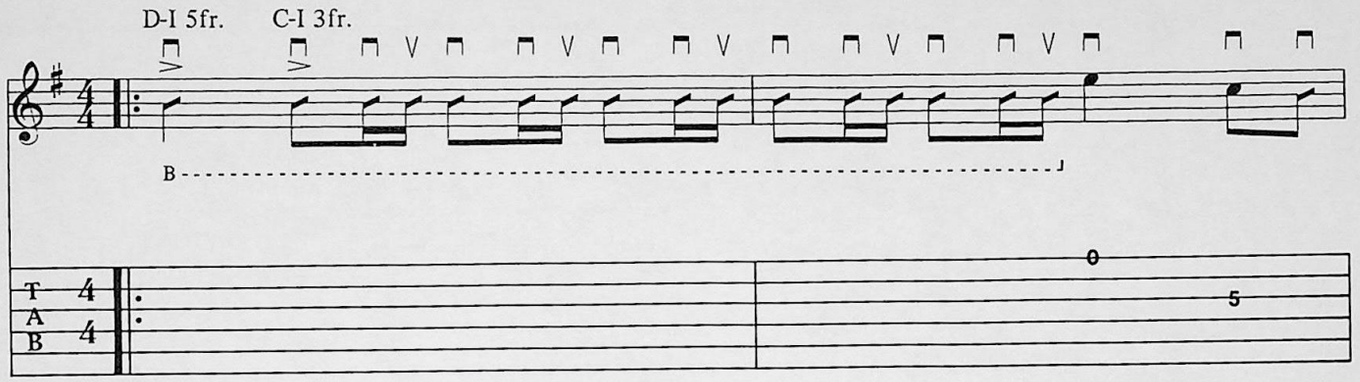

Em
O.P.
G3fr.
O.P.
Repeat 3 times
C8fr
B7fr. C8fr. B7fr. C8fr. B7fr. C8fr. B7fr. C8fr. B7fr.
Am
B7fr.
C8fr.
1.
D10fr.
2.
D10fr.
D.S. al Coda
Coda
Slow down
C8fr.
B7fr. G3fr.
run for your lives.
ritard.

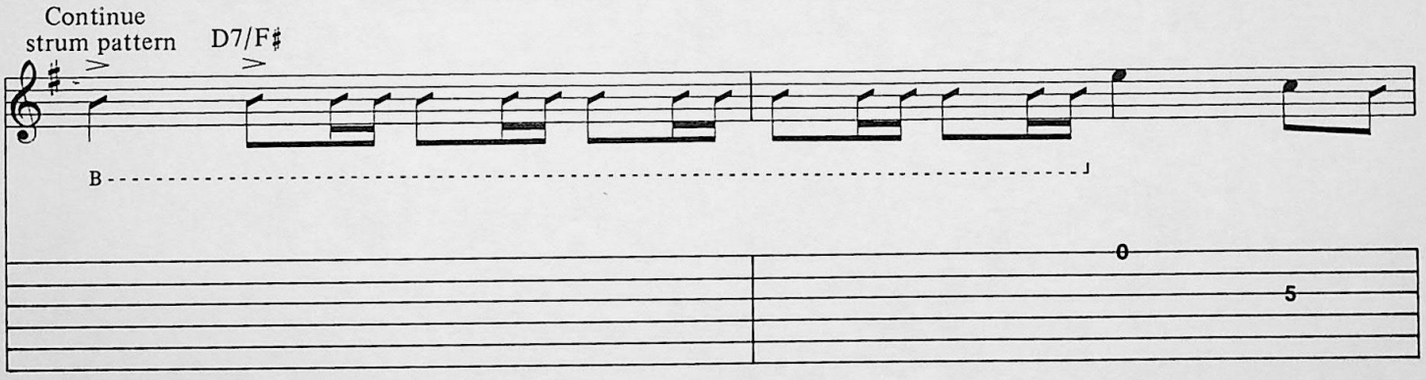
GANGLAND

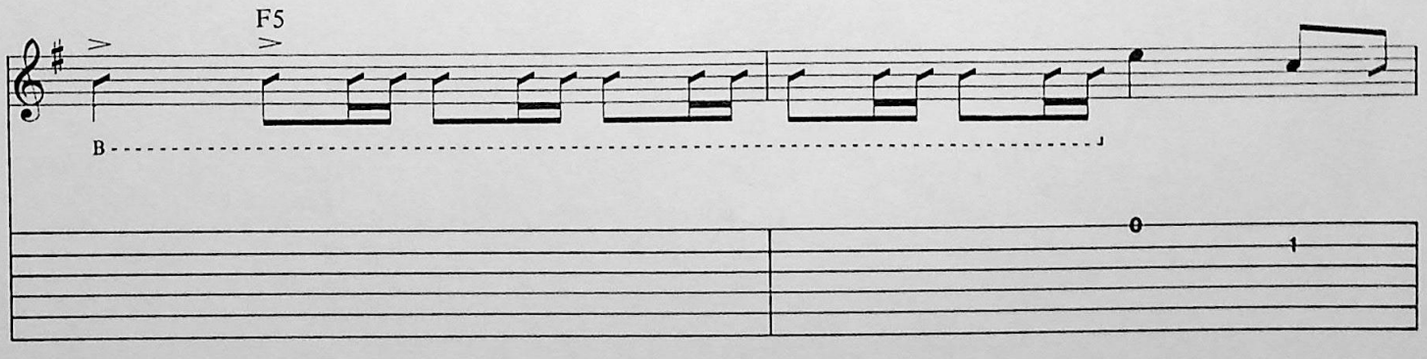
Words and Music by
Adrian Smith and Clive Burr

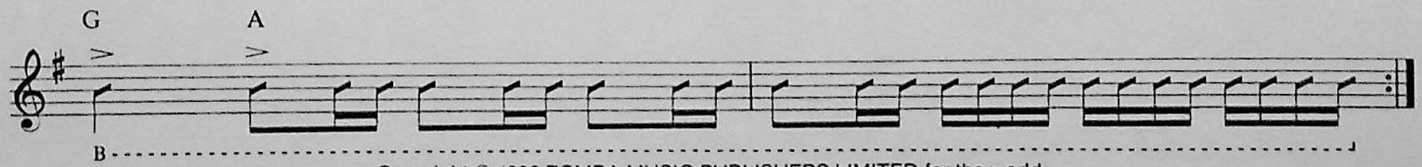


Moderately









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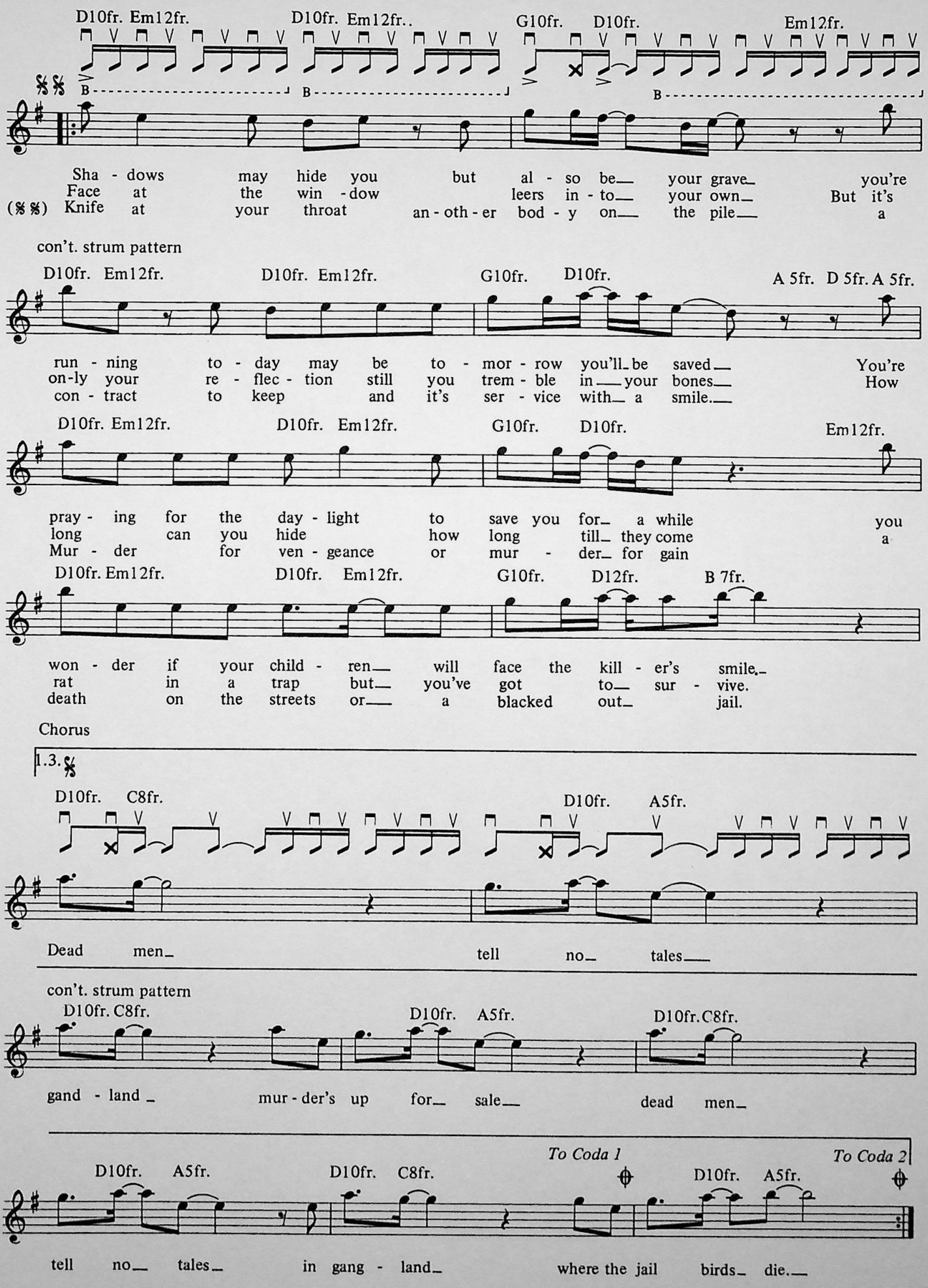
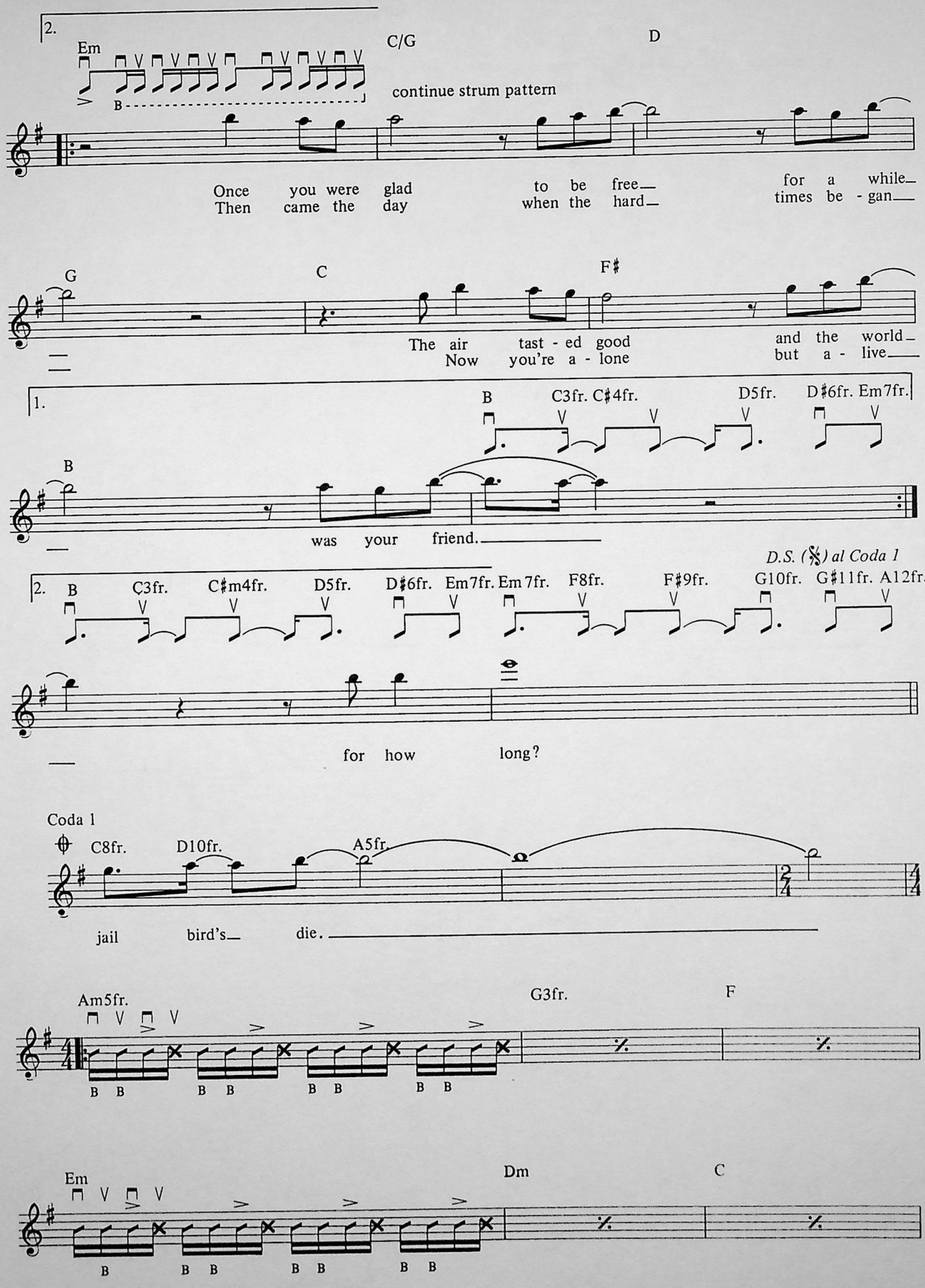
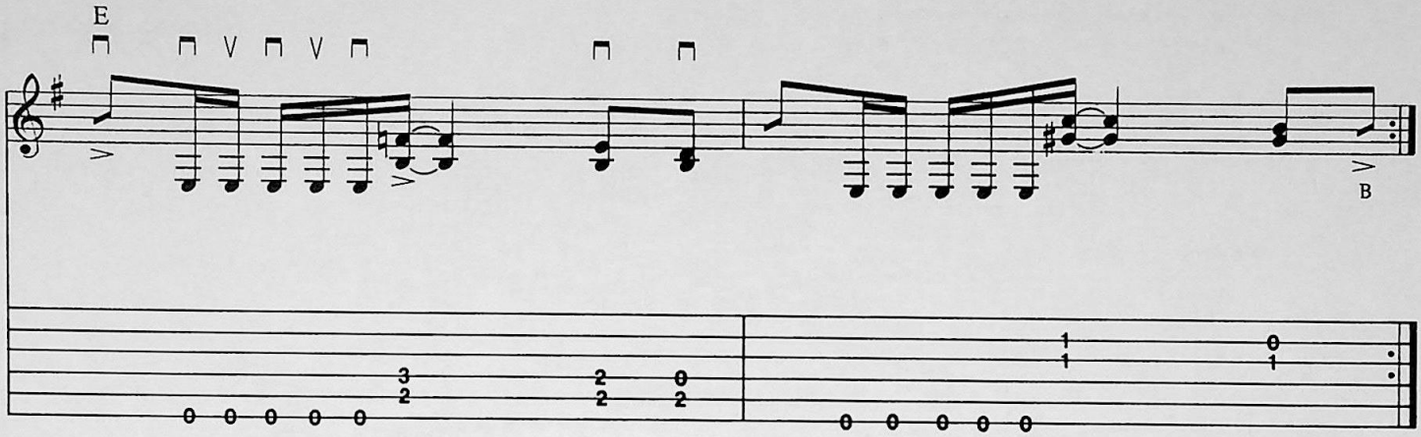
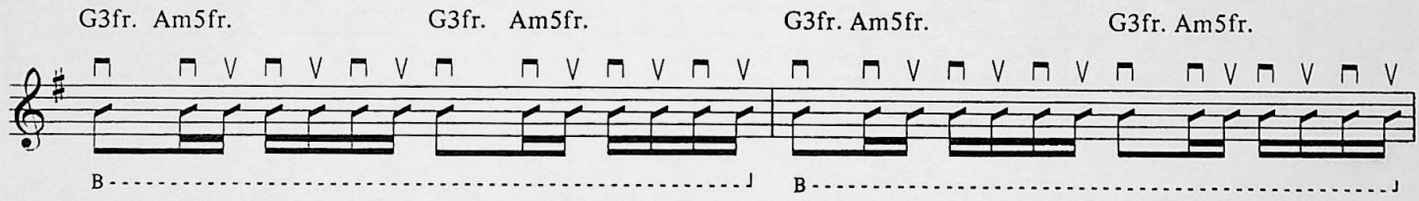
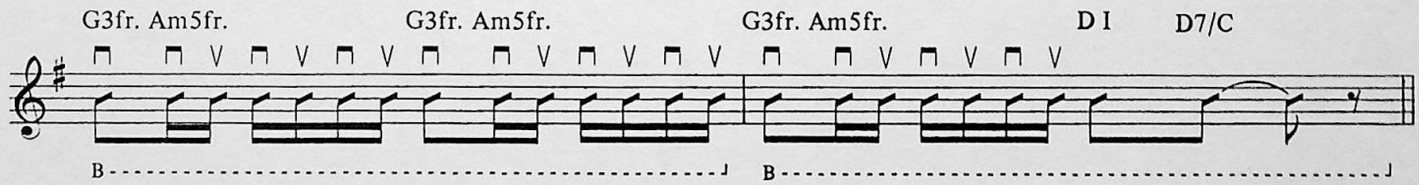

D10fr. Em12fr.
D10fr. Em12fr..
G10fr. D10fr.
Em12fr.
Sha - dows may hide you but al - so be your grave you're
Face at the win - dow leers in - to your own But it's
(𝄋 𝄋) Knife at your throat an - oth - er bod - y on the pile a
con't. strum pattern
D10fr. Em12fr.
D10fr. Em12fr.
G10fr. D10fr.
A 5fr. D 5fr. A 5fr.
run - ning to - day may be to - mor - row you'll be saved You're
on-ly your re - flec - tion still you trem - ble in your bones How
con - tract to keep and it's ser - vice with a smile.
D10fr. Em12fr.
D10fr. Em12fr.
G10fr. D10fr.
Em12fr.
pray - ing for the day - light to save you for a while you
long can you hide how long till they come a
Mur - der for ven - geance or mur - der for gain
D10fr. Em12fr.
D10fr. Em12fr.
G10fr. D12fr. B 7fr.
won - der if your child - ren will face the kill - er's smile.
rat in a trap but you've got to sur - vive.
death on the streets or a blacked out jail.
Chorus
1.3. 𝄋
D10fr. C8fr.
D10fr. A5fr.
Dead men tell no tales
con't. strum pattern
D10fr. C8fr.
D10fr. A5fr.
D10fr. C8fr.
gand - land mur - der's up for sale dead men
To Coda 1
To Coda 2
D10fr. A5fr.
D10fr. C8fr.
D10fr. A5fr.
tell no tales in gang - land where the jail birds die.

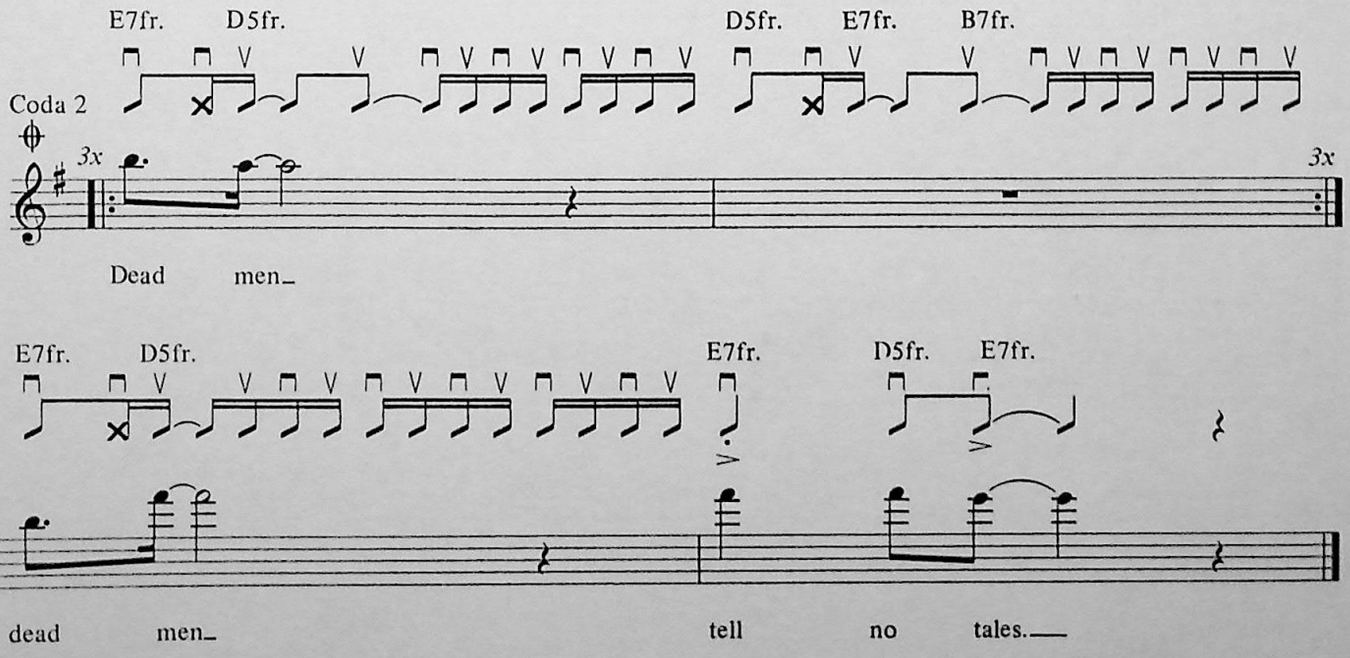

2.
Em
C/G
D
continue strum pattern
Once you were glad to be free for a while
Then came the day when the hard times be - gan
G
C
F♯
The air tast - ed good and the world
Now you're a - lone but a - live
1.
B
C3fr. C♯4fr.
D5fr.
D♯6fr. Em7fr.
B
was your friend.
D.S. (𝄋) al Coda 1
2. B
C3fr.
C♯m4fr.
D5fr.
D♯6fr.
Em7fr.
Em 7fr.
F8fr.
F♯9fr.
G10fr.
G♯11fr.
A12fr.
for how long?
Coda 1
C8fr.
D10fr.
A5fr.
jail bird's die.
Am5fr.
G3fr.
F
Em
Dm
C





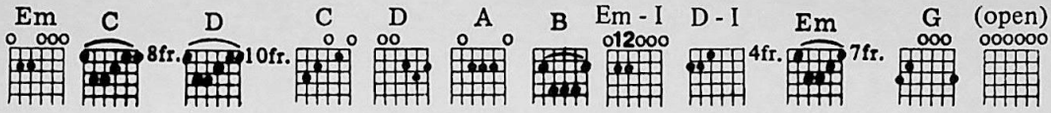
D.S. (𝄋 𝄋) for verse and chorus al Coda 2





HALLOWED BE THY NAME

Words and Music by
Steve Harris



Moderately, with a beat

Guitar Lick: A

Em

Slide

mp

Hammer

(Don't use chord position here)

I'm

Guitar Lick: A

Em

wait - ing in my cold cell when the

Continue Guitar Lick A Pattern

bell be - gins to chime Re - flect - ing on my past

life and it does - n't have much time 'Cos' at

C8fr. D10fr. Em

five o' - clock they take me to the gal - lows pole.

B B

(Remember to keep chord positions down)

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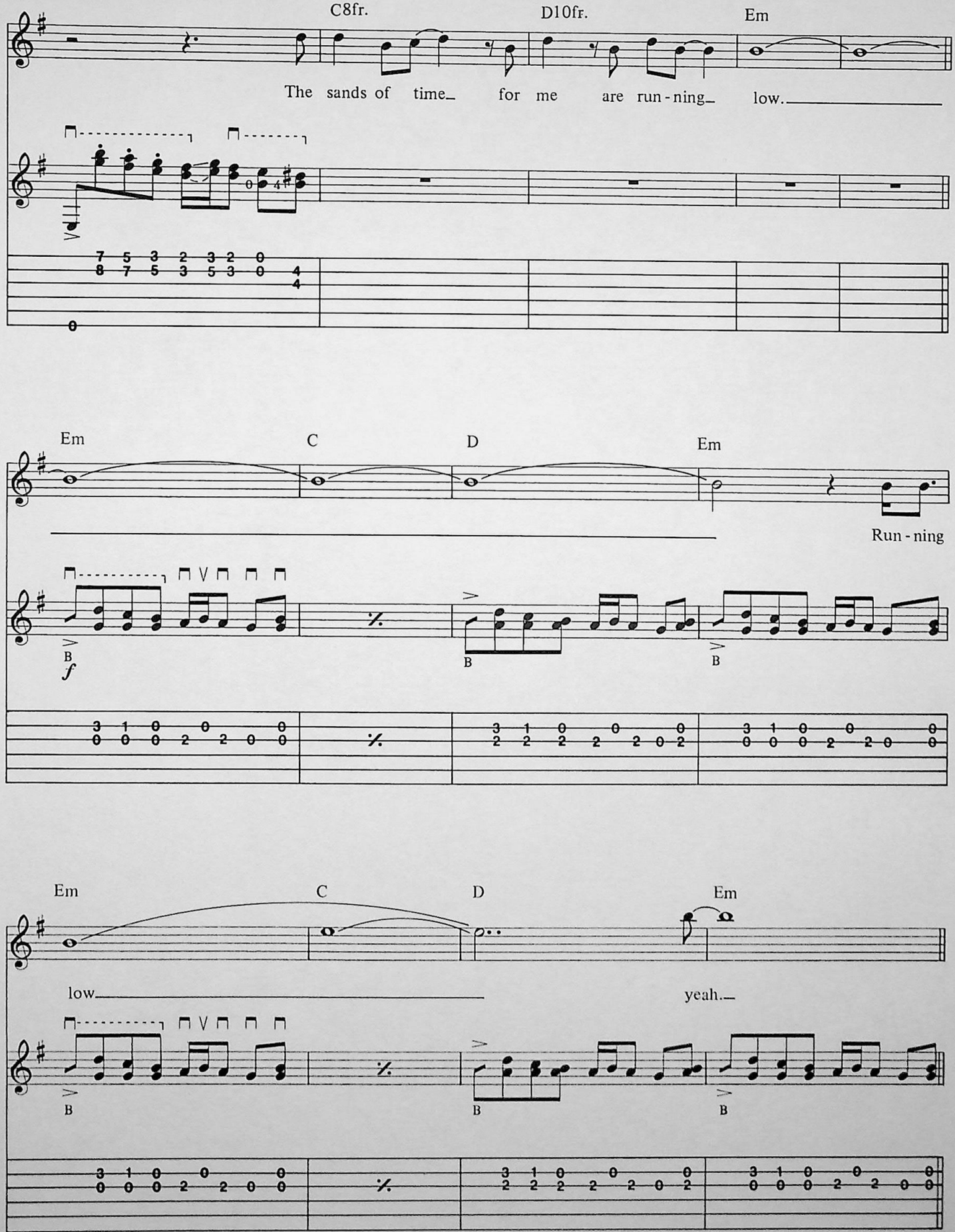
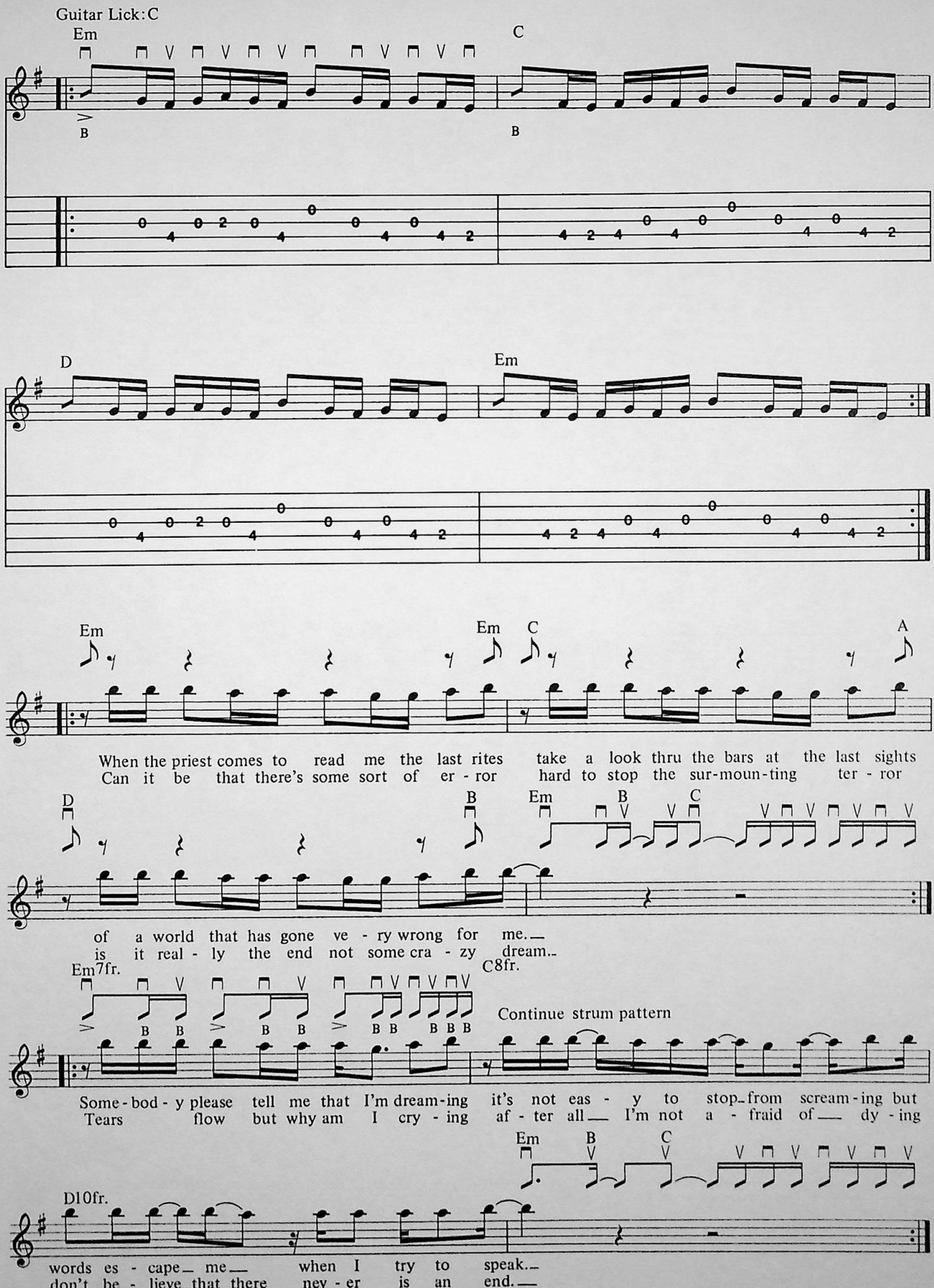
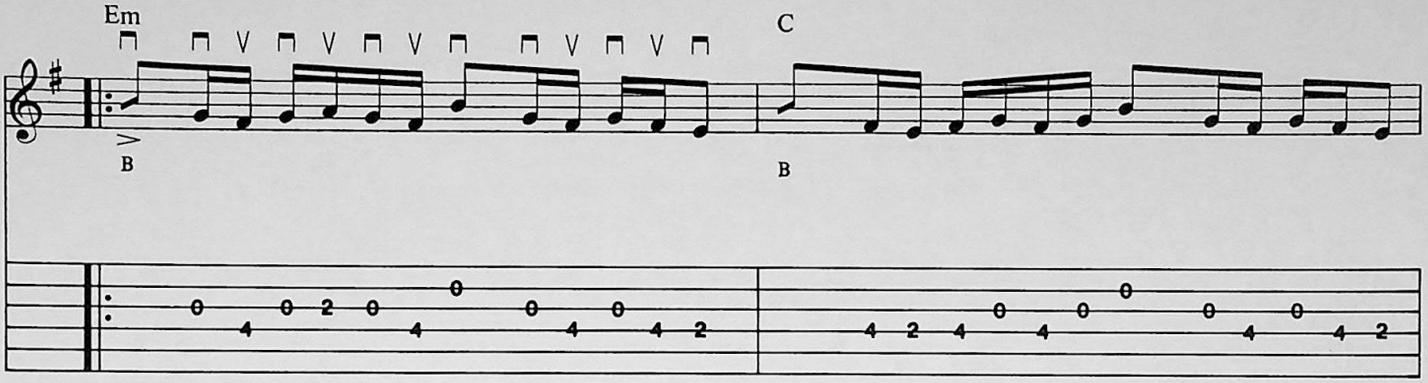
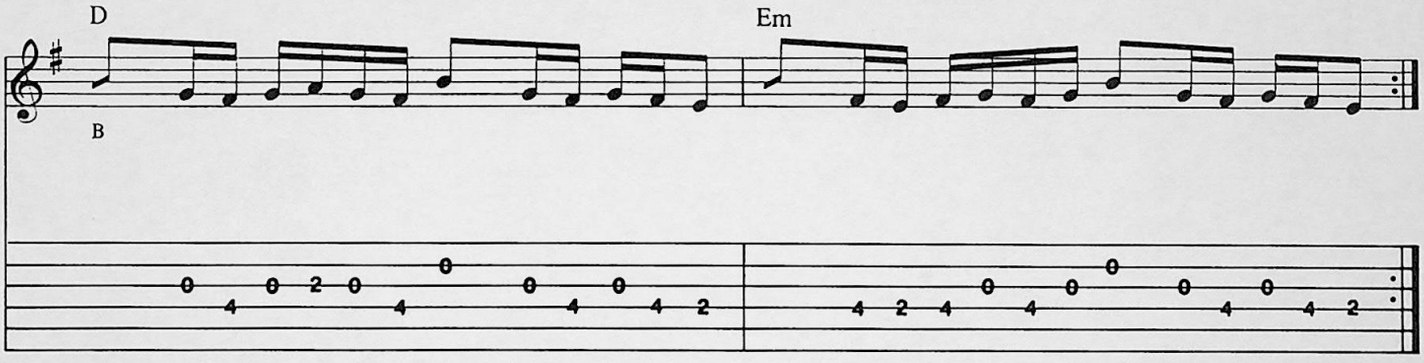

C8fr.
D10fr.
Em
The sands of time for me are run-ning low.
Em
C
D
Em
Run-ning
Em
C
D
Em
low
yeah.

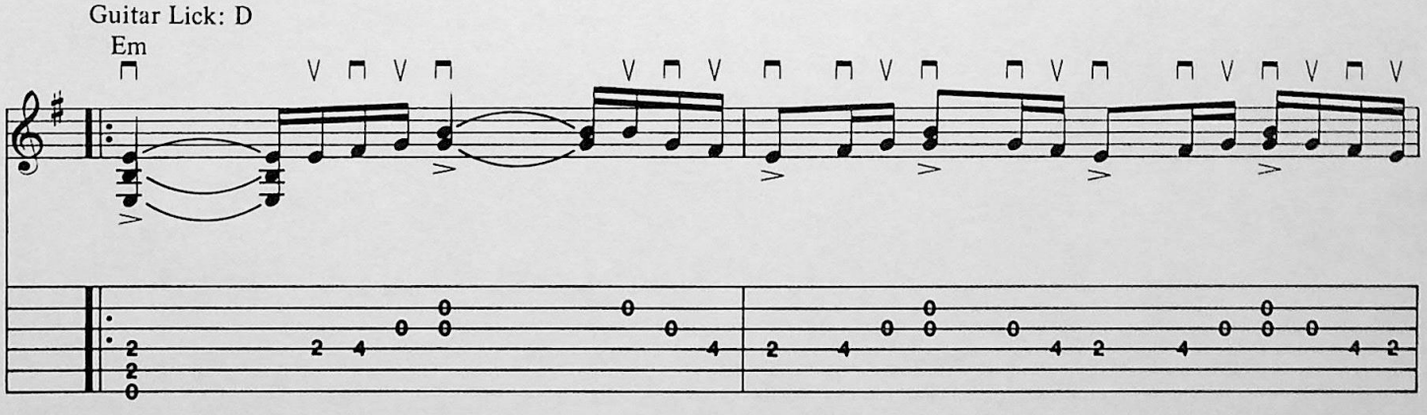

Guitar Lick: C
Em
C
D
Em
Em
Em
C
A
When the priest comes to read me the last rites take a look thru the bars at the last sights
Can it be that there's some sort of er - ror hard to stop the sur-moun-ting ter - ror
D
B
Em
B
C
of a world that has gone ve - ry wrong for me.
is it real - ly the end not some cra - zy dream.
Em7fr.
C8fr.
Continue strum pattern
Some - bod - y please tell me that I'm dream-ing it's not eas - y to stop from scream - ing but
Tears flow but why am I cry - ing af - ter all I'm not a - fraid of dy - ing
Em
B
C
D10fr.
words es - cape me when I try to speak.
don't be - lieve that there nev - er is an end.

Guitar Lick: C

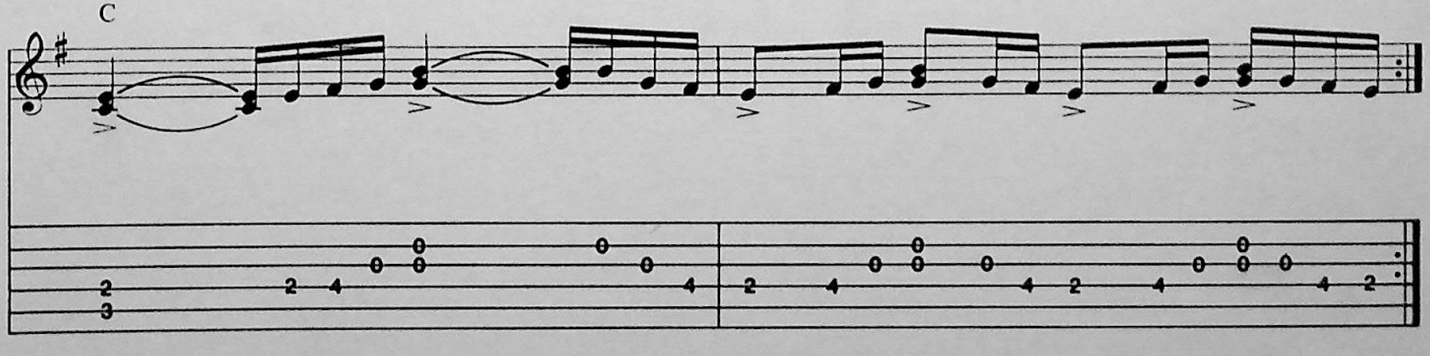


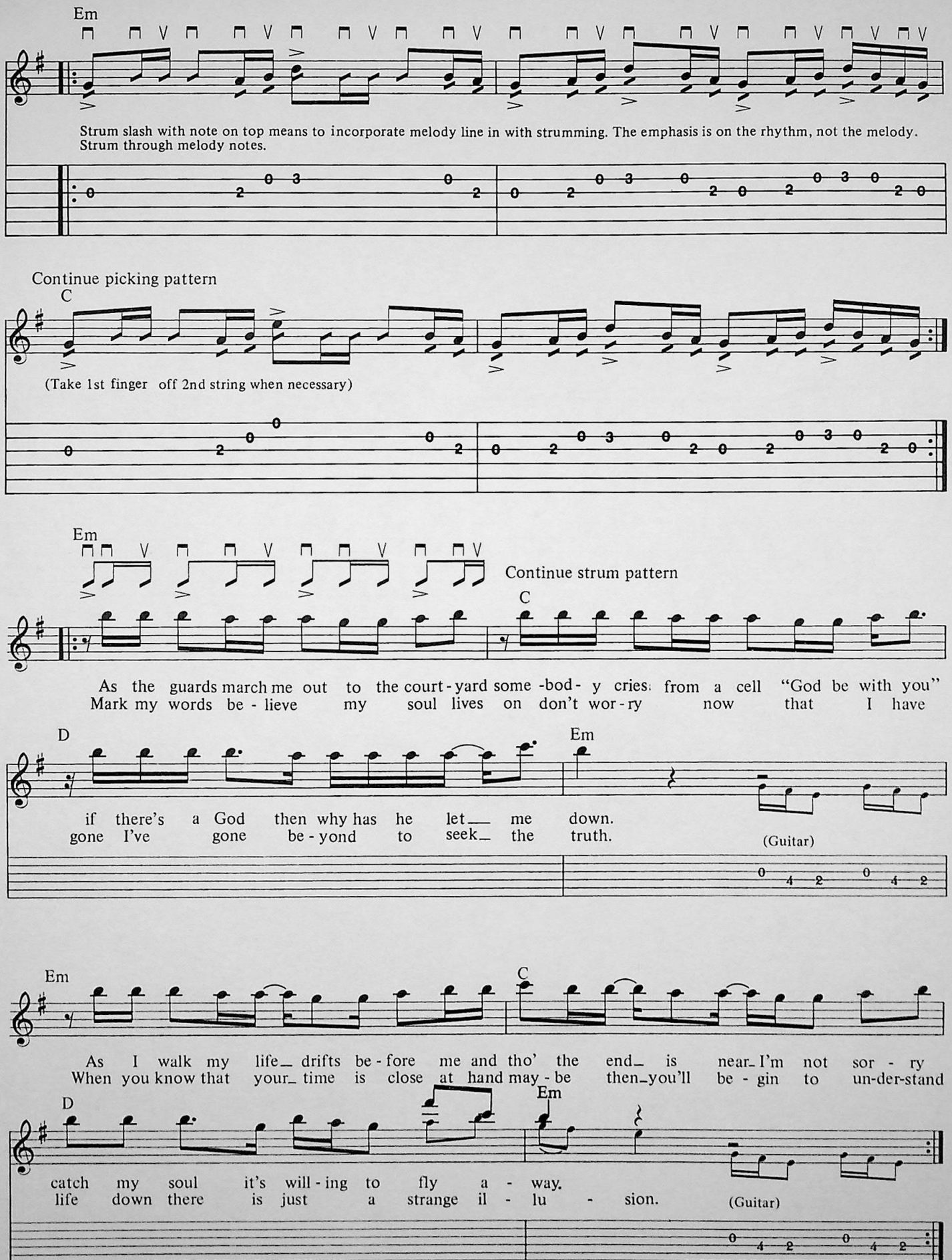


Guitar Lick: D

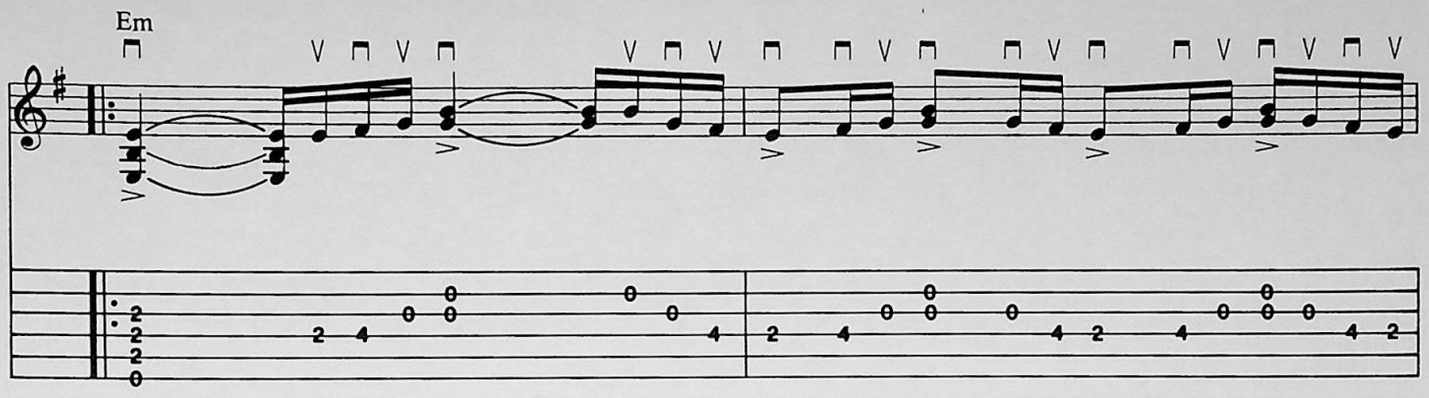


Continue picking pattern

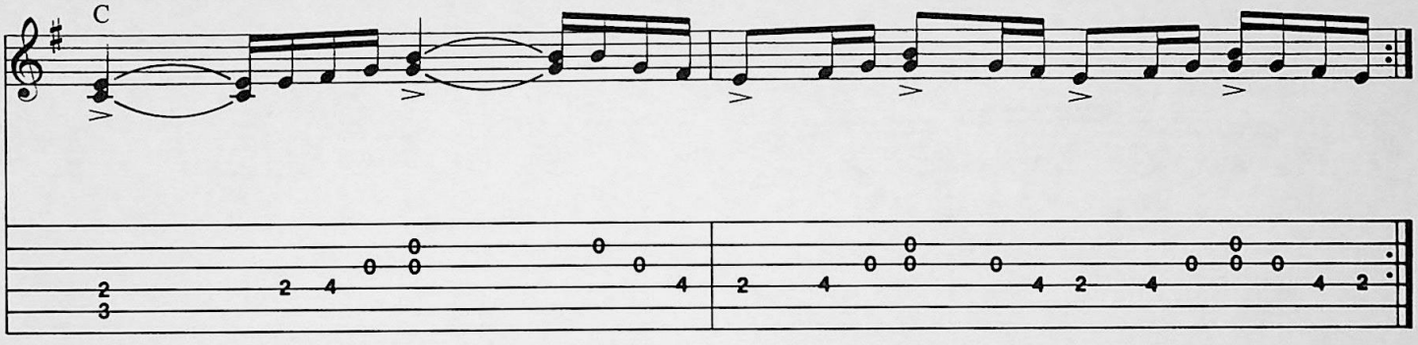



Em
Strum slash with note on top means to incorporate melody line in with strumming. The emphasis is on the rhythm, not the melody.
Strum through melody notes.
Continue picking pattern
C
(Take 1st finger off 2nd string when necessary)
Em
Continue strum pattern
C
As the guards march me out to the court - yard some - bod - y cries from a cell "God be with you"
Mark my words be - lieve my soul lives on don't wor - ry now that I have
D
Em
if there's a God then why has he let me down.
gone I've gone be - yond to seek the truth.
(Guitar)
Em
C
As I walk my life drifts be - fore me and tho' the end is near I'm not sor - ry
When you know that your time is close at hand may - be then you'll be - gin to un-der-stand
D
Em
catch my soul it's will - ing to fly a - way.
life down there is just a strange il - lu - sion.
(Guitar)

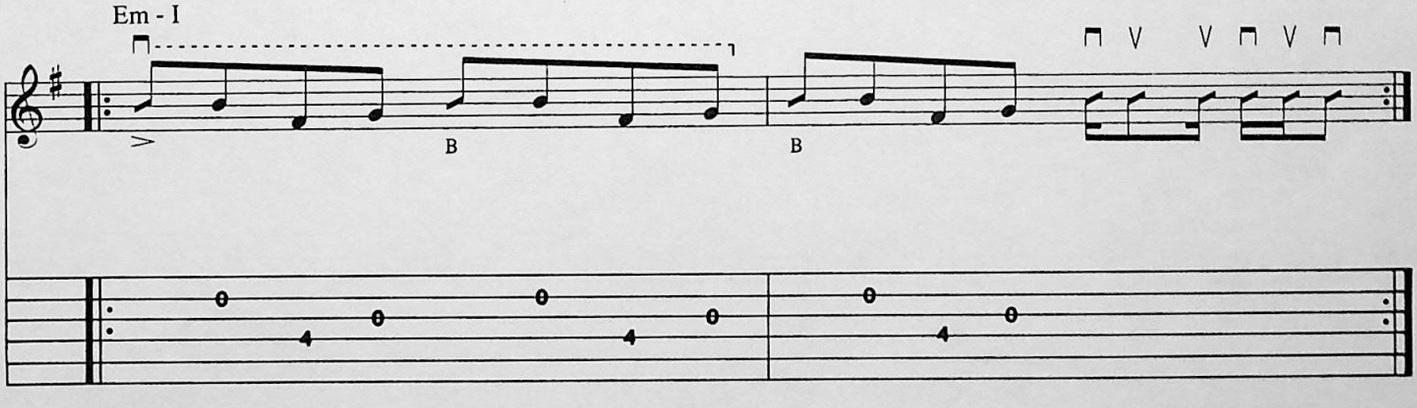
Guitar Lick: D



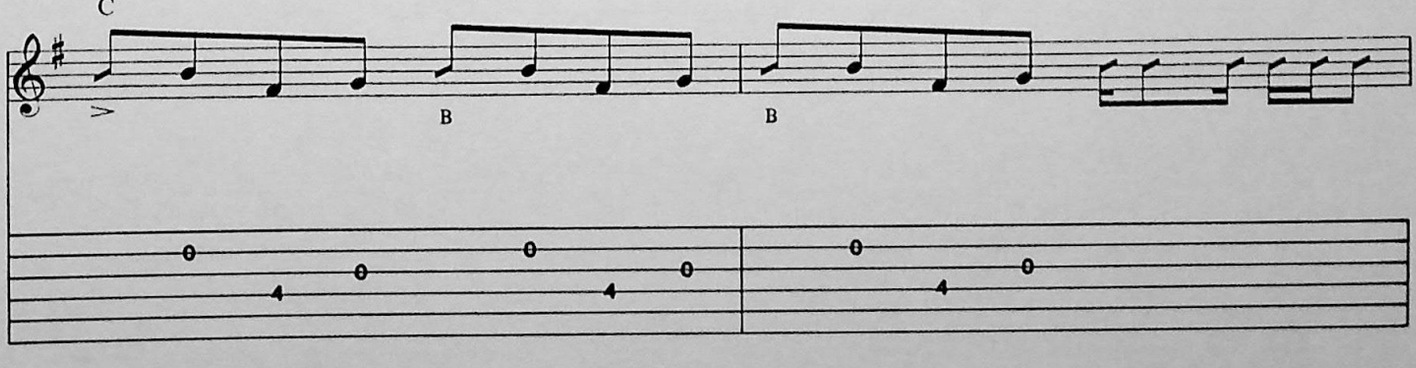
Continue picking pattern

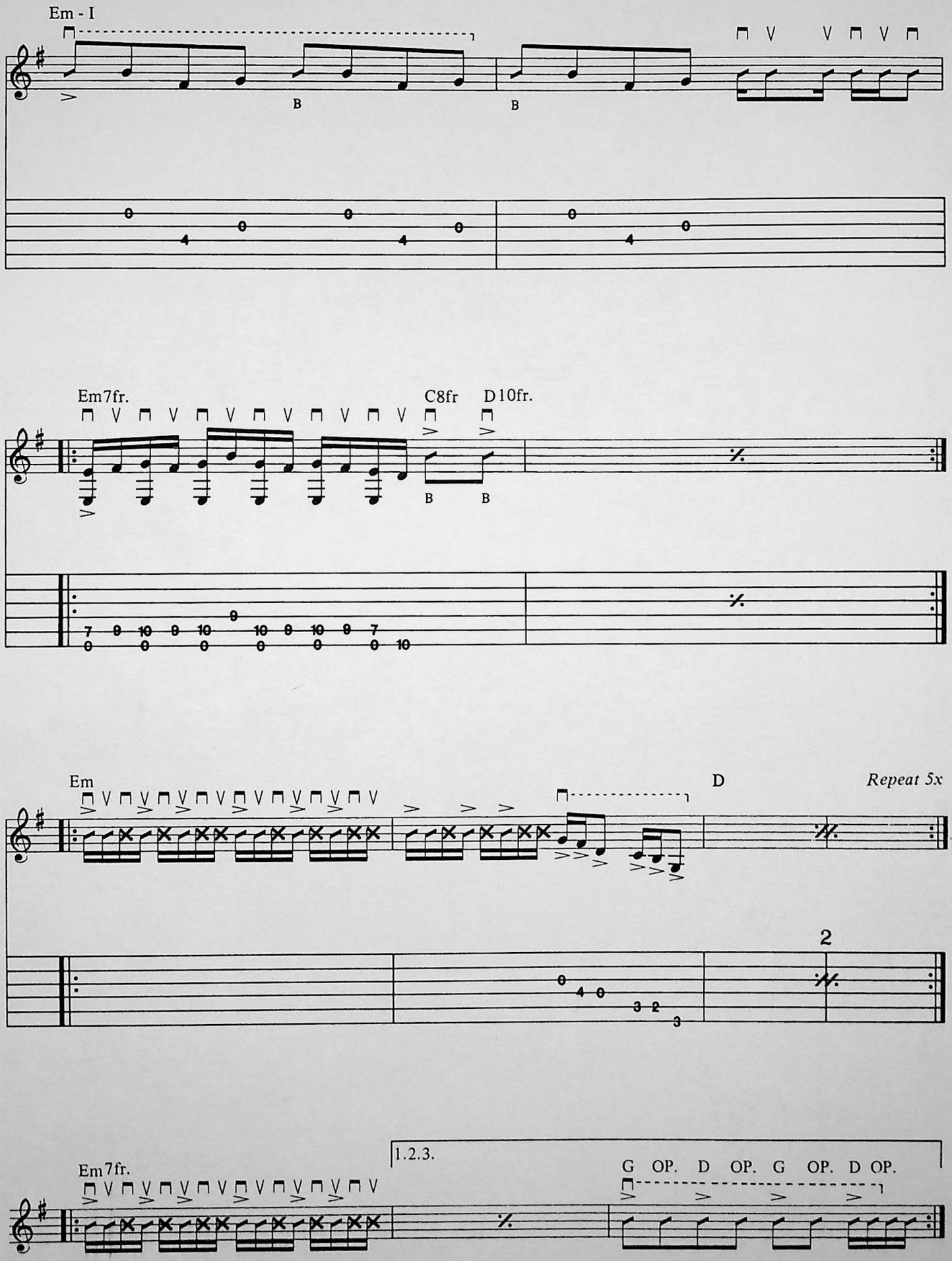


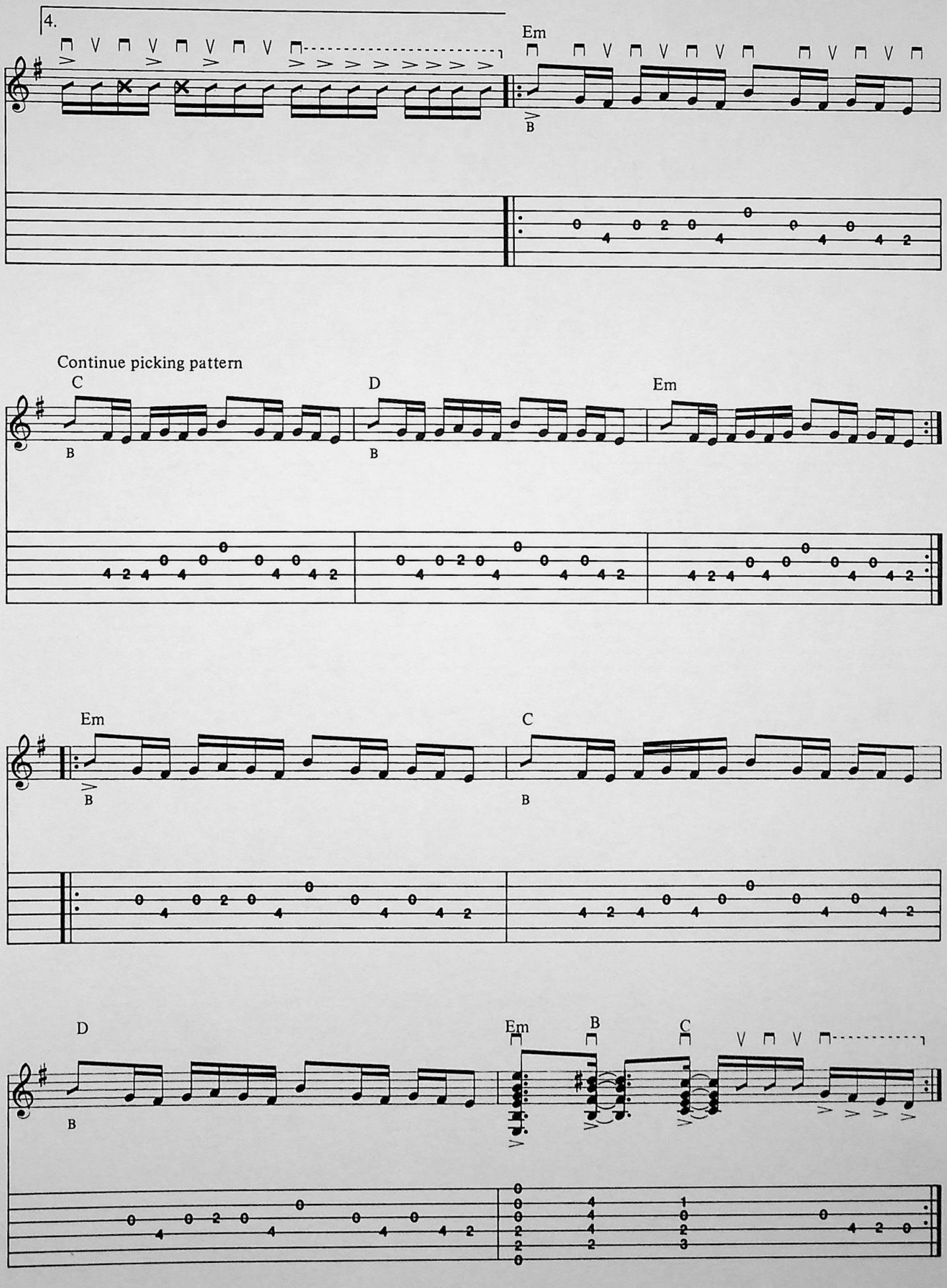
Guitar Lick: E

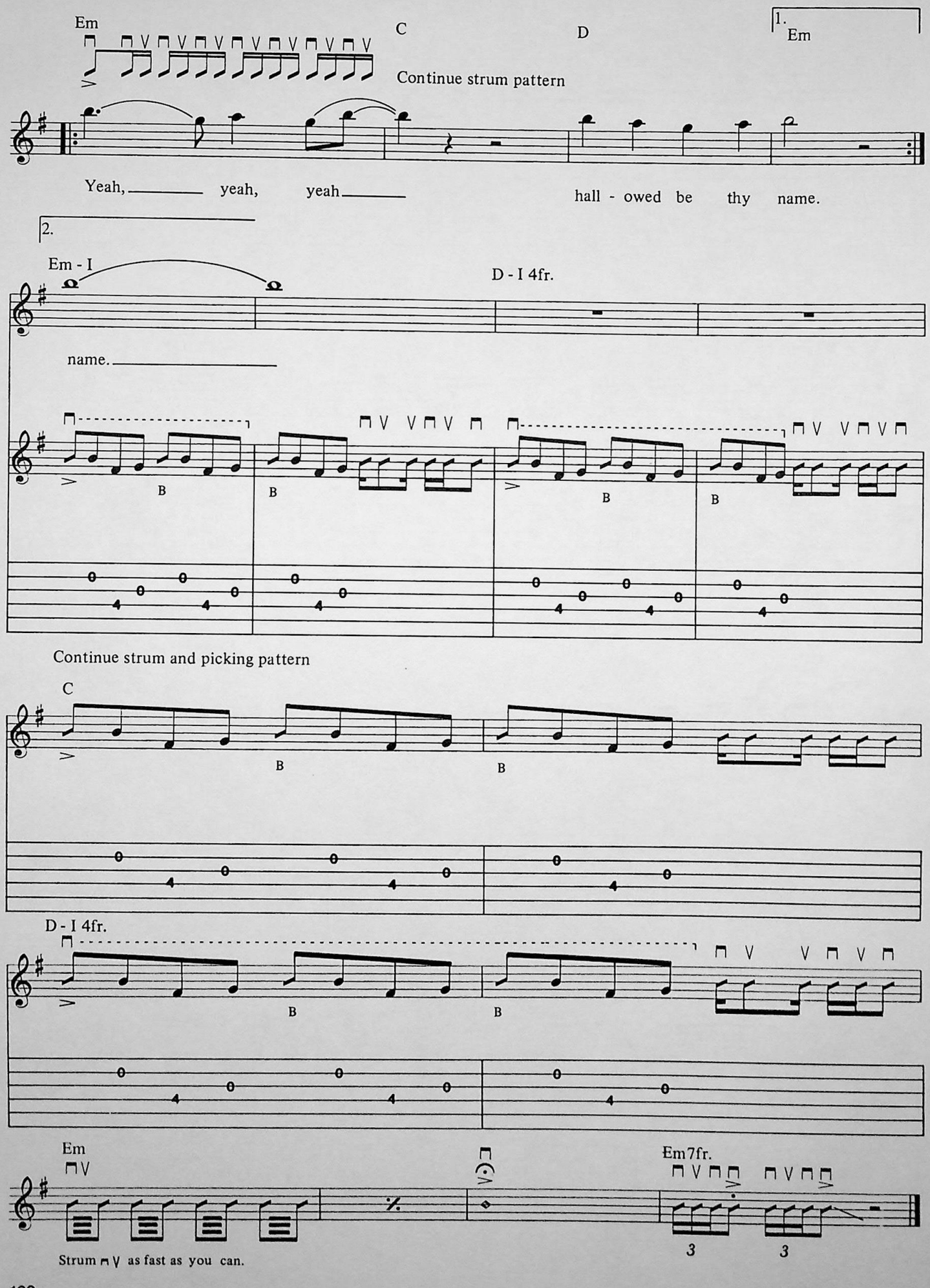


Continue strum and picking pattern




Em - I
B
B
Em7fr.
C8fr
D10fr.
B
B
Em
D
Repeat 5x
2
Em7fr.
1.2.3.
G OP. D OP. G OP. D OP.


4.
Em
Continue picking pattern
C
D
Em
Em
C
D
Em
B
C


Em
C
D
1.
Em
Continue strum pattern
Yeah, yeah, yeah
hall - owed be thy name.
2.
Em - I
D - I 4fr.
name.
Continue strum and picking pattern
C
D - I 4fr.
Em
Em7fr.
Strum ⊓ ∨ as fast as you can.
3
3

Continued from page 120

John: What's the story behind *22, Acacia Avenue?*

Steve: It's an extension of *Charlotte the Harlot*. This is where she's living in London's East End.

John: Is there a real Charlotte?

Steve: Sort of. We should have mentioned *The Prisoner* before *22*. The opening for that song is from the actual *PRISONER* T.V. series with Patrick McGoohan. Adrian took the solo on that one and it's one of his favorites. It's a very strong live number, although we don't play it in the set now.

John: Side two opens with the title track, inspired in part by the movie *OMEN II*.

Steve: Basically that song is about a dream. It's not about devil worship.

John: It builds nicely to a great scream.

Steve: The idea was to get a blood curdling scream like the one on *Won't Get Fooled Again*. It worked quite well.

John: *Run To The Hills* was a single wasn't it?

Steve: In England. This song is about the American Indians. It's written from both sides of the picture. The first part is from the side of the Indians. The second part is from the side of the soldiers. I wanted to try and get the feeling of galloping horses. But when you play this one, be careful not to let it run away from you.

John: *Gangland.*

Steve: That's by Adrian and Clive. The intro is very much a drum thing which Clive got together. It's probably a bit jazz influenced and a bit different than things we'd done before. But the basic riff is very much a rocker. It's a very good song, but one we've never done live.

John: *Hallowed Be Thy Name.*

Steve: That's one of my favorite songs and still one we play live. We're trying to create a mood with the build up of the song. The classical guitar-like opening was Dave building the mood, with bells in the background. It's about someone with only a few hours left to live. In concert the end part of this one takes off. Dave takes the first solo and then Adrian.

John: And highlights on *NUMBER?*

Steve: *Hallowed Be Thy Name, 22, Acacia Avenue* and the title tune.

John: The opening number on *PIECE OF MIND* is *Where Eagles Dare*. Was that taken from the movie title?

Steve: Yes.

John: There's an instrumental section in there that sounds like a machine gun.

Steve: It's supposed to sound like a machine gun. It's not very loud in the mix, but we wanted it that way so people who listened to it a couple of times would say "what's that?" That song was done in two takes.

John: *Revelation.*

Steve: That's Bruce's. To me it's sort of a heavy version of the Wishbone Ash feel.

John: The end of the intro reminded me of Jethro Tull.

Steve: Bruce and myself are very big Tull fans. We recorded *Cross Eyed Mary* as a B side for *The Trooper* single in England. *Revelation* comes together more live. That tends to be like that with us. Usually the numbers are better live than on record. That has to do with the feel of the songs. Most of them were written to be played on the stage. They're not really for the recording studio.

John: At the same time you're not really thrilled with your live EP, *MAIDEN JAPAN.*

Steve: It was okay for the time.

John: *Flight of Icarus.*

Steve: It's a really good song but we much prefer it live. We tend to play it a little bit faster live. Looking back on it now, we feel we could have played it at the faster speed on the album. This little extra touch gives it a bit more fire. If you're counting solos, this is Dave.

John: *Die with Your Boots On.*

Steve: Adrian and Bruce came up with the main riff. Bruce came up with the lyrics. I came up with the chord sequence behind the verse and the cross section that goes into the main chorus. This is another personal favorite of mine.

John: And it has more chords than riffs.

Steve: Which I suppose might make it strange as to why I really like it that much. It's a very powerful number live. I get off on the aggression of it.

John: Which war is *The Trooper* based on?

Steve: The Crimean War with the British against the Russians. The opening is meant to try and recreate the galloping horses in the charge of the light brigade. It's an atmospheric song.

John: Can you tell me the backwards message that comes at the end of this song?

Steve: We put it on so people could find out for themselves. I don't want to say what it says. Basically it's an answer to the religious freaks for giving us such a hard time on *THE NUMBER OF THE BEAST.*

John: What's the story behind *Still Life*?

Steve: It's basically the story of a guy who is drawn like a magnet to a pool of water. He sees faces in the lake. He has nightmares about it and in the end he jumps in and takes his lady with him. It's a very enjoyable number to play because there's a lot going on. Again we're creating a mood and coming in with a very heavy guitar sound. Adrian takes the first solo. After his solo there is a really tight bass and drums staccato part which goes right across the top of the riff. I like that part a lot.

John: *Quest for Fire* is obviously after the movie of the same name. *Sun and Steel* is a bit more obscure in its origin.

Steve: Bruce wrote the lyrics to that. It's basically about a Japanese guy who builds himself up to peak fitness and wants to kill himself hari kari style. I think it would be a good live song but we have never played it on stage as of yet.

John: *To Tame A Land* makes you out as a fan of the book *DUNE*.

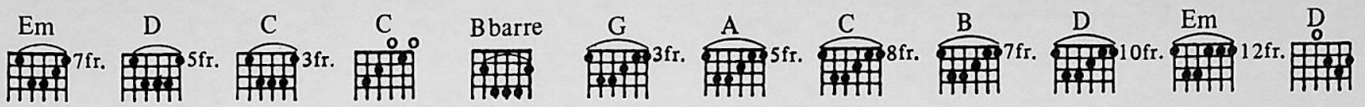
Steve: Very much so. This is the best song I've ever written. I was really pleased with *Phantom*, but now I have to say this is the best.

John: Aside from *To Tame A Land* what other songs stand out on *PIECE OF MIND?*

Steve: *Trooper* and *Die with Your Boots On*. Both are very good live numbers, and in the case of *Trooper* because we managed to capture the right mood for the song.

WHERE EAGLES DARE

Words and Music by
Steve Harris



Moderately

(Lay left hand loosely across strings for "percussive" strum)

Guitar Strum - I

Em 7fr. D 5fr. C 3fr. C D

(Play 4 times)

(Switch "C" chords)

Guitar Strum - I-a

B C 3fr.

B C 3fr. D 5fr.

Guitar Strum - I

Em 7fr. D 5fr. C 3fr. C D

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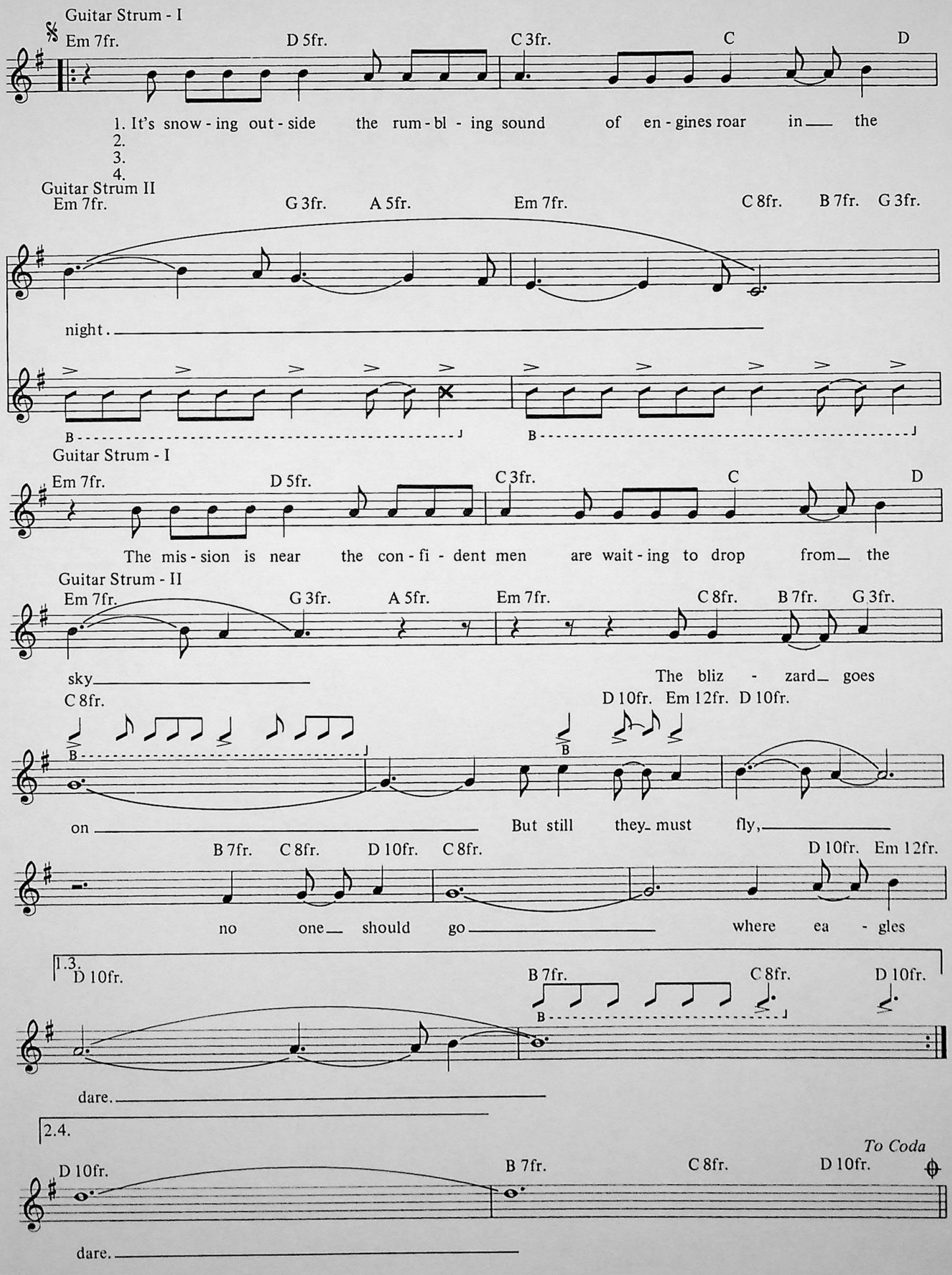
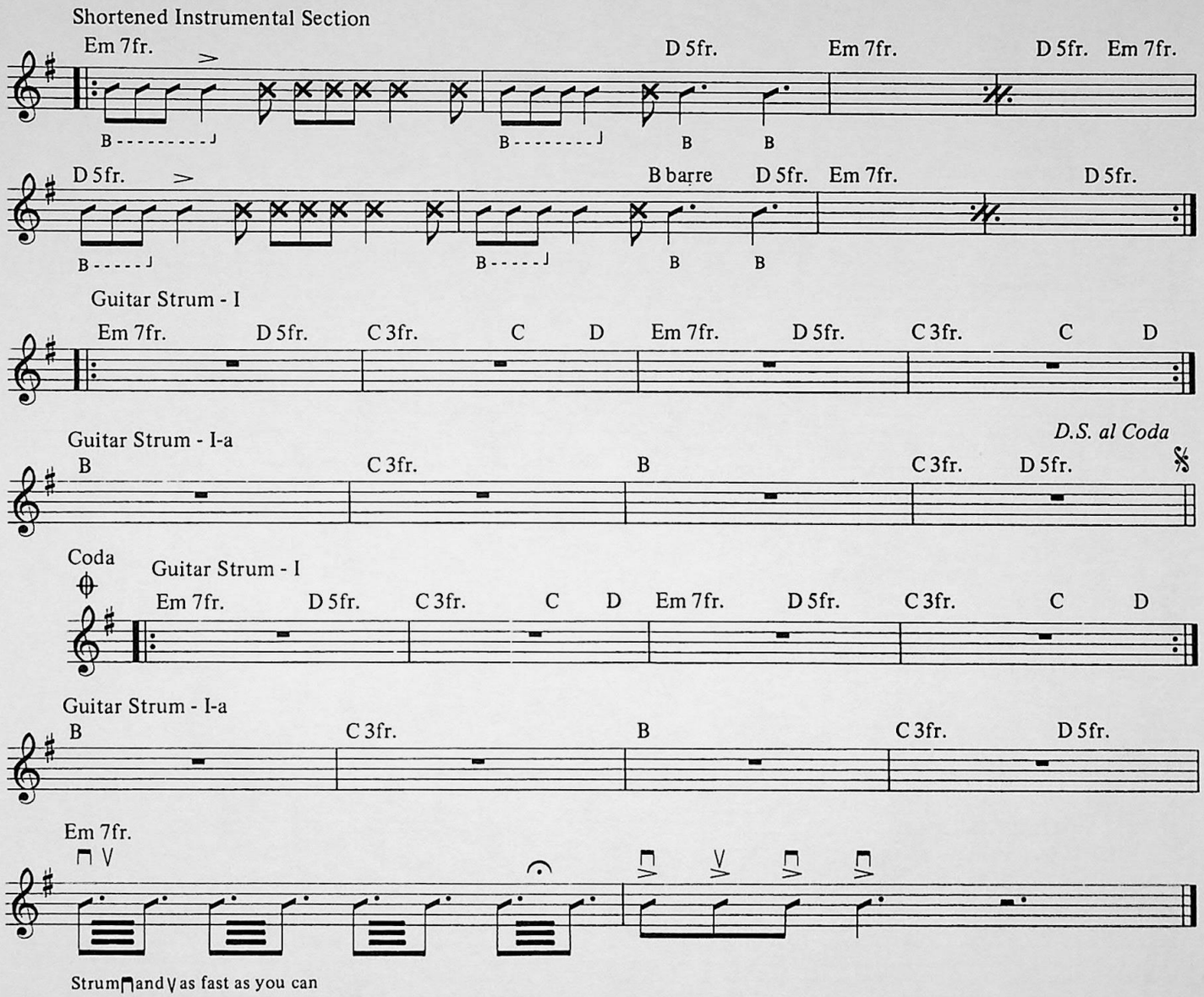

Guitar Strum - I
Em 7fr.
D 5fr.
C 3fr.
C
D
1. It's snow - ing out - side the rum - bl - ing sound of en - gines roar in the
2.
3.
4.
Guitar Strum II
Em 7fr.
G 3fr.
A 5fr.
Em 7fr.
C 8fr.
B 7fr.
G 3fr.
night.
B
B
Guitar Strum - I
Em 7fr.
D 5fr.
C 3fr.
C
D
The mis - sion is near the con - fi - dent men are wait - ing to drop from the
Guitar Strum - II
Em 7fr.
G 3fr.
A 5fr.
Em 7fr.
C 8fr.
B 7fr.
G 3fr.
sky
The bliz - zard goes
C 8fr.
D 10fr.
Em 12fr.
D 10fr.
B
B
on
But still they must fly,
B 7fr.
C 8fr.
D 10fr.
C 8fr.
D 10fr.
Em 12fr.
no one should go
where ea - gles
1.3.
D 10fr.
B 7fr.
C 8fr.
D 10fr.
B
dare.
2.4.
To Coda
D 10fr.
B 7fr.
C 8fr.
D 10fr.
dare.



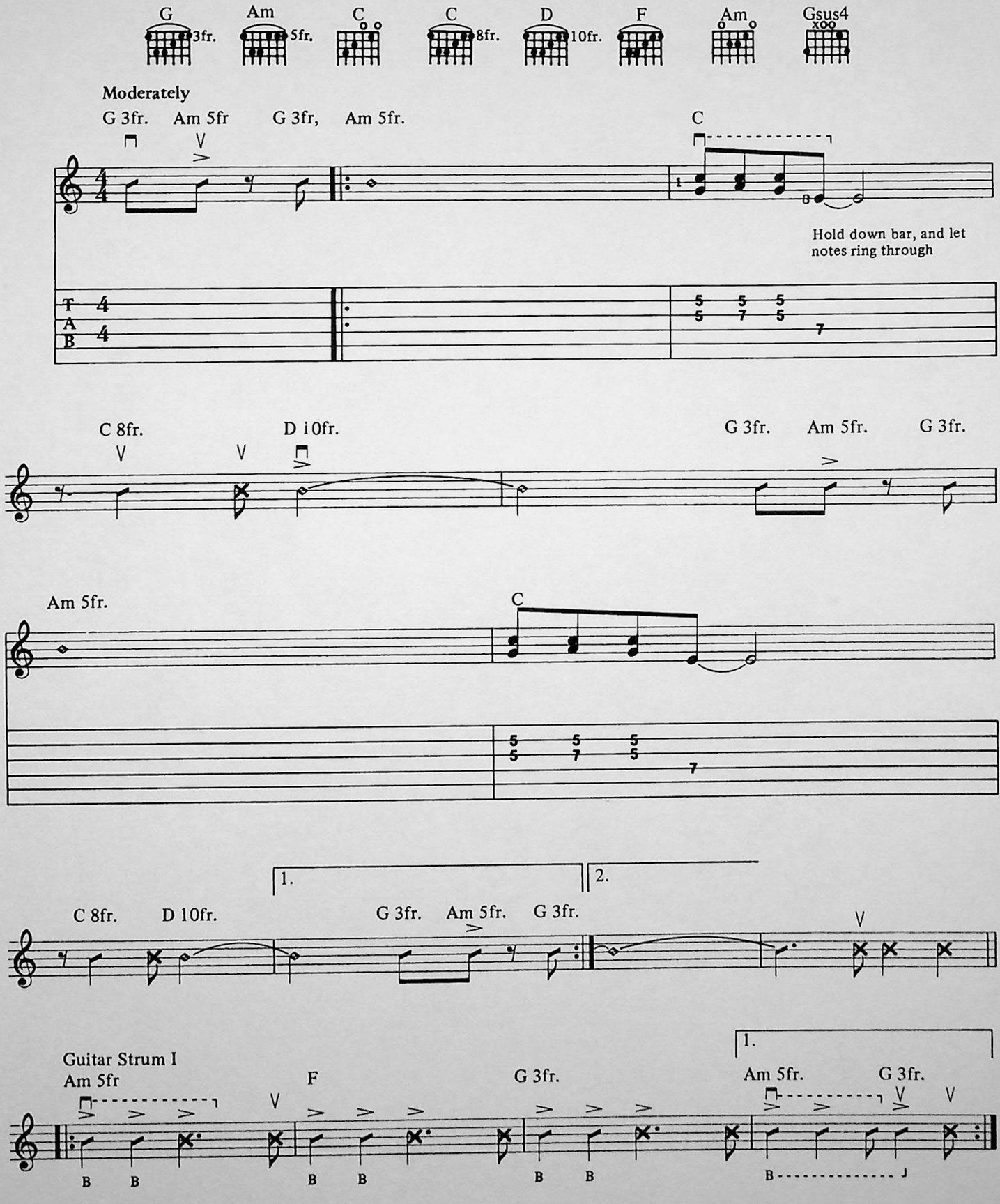
2. Bavarian Alps that lay all around,
They seem to stare from below.
The enemy lines a long time passed,
are lying deep in the snow.
Into the night they fall thru the sky
no one should fly where eagles dare.

3. They're closing in the fortress is near,
It's standing high in the sky.
The cable car's the only way in,
it's really impossible to climb.
They make their way but maybe too late
They 've got to try to save the day.

4. The panicking cries the roaring of guns
are echoing all 'round the valley.
The mission complete, they make to escape
away from the eagles nest
They dare to go where no one would try
They chose to fly where eagles dare.

REVELATIONS

Words and Music by
Bruce Dickinson



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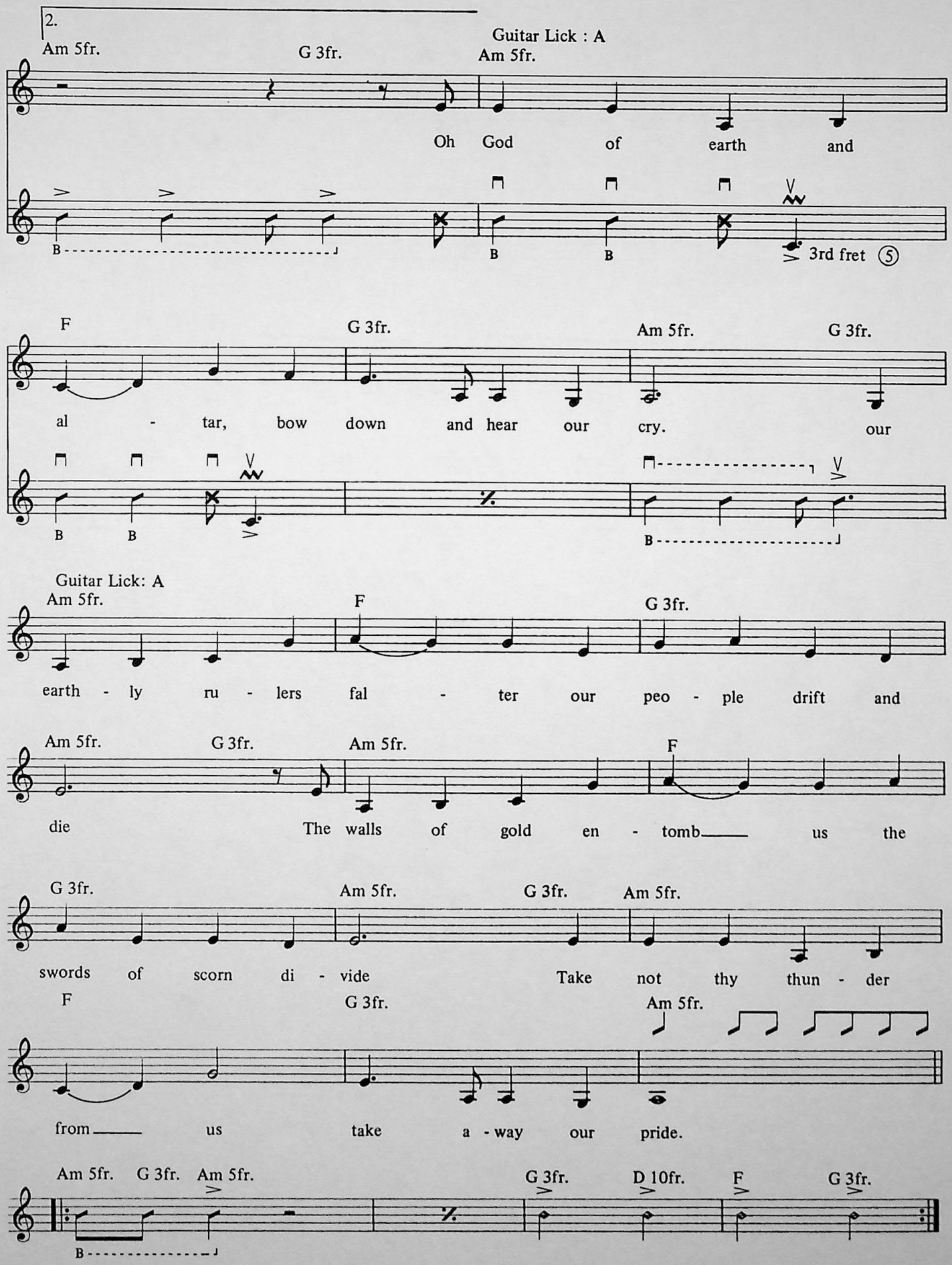
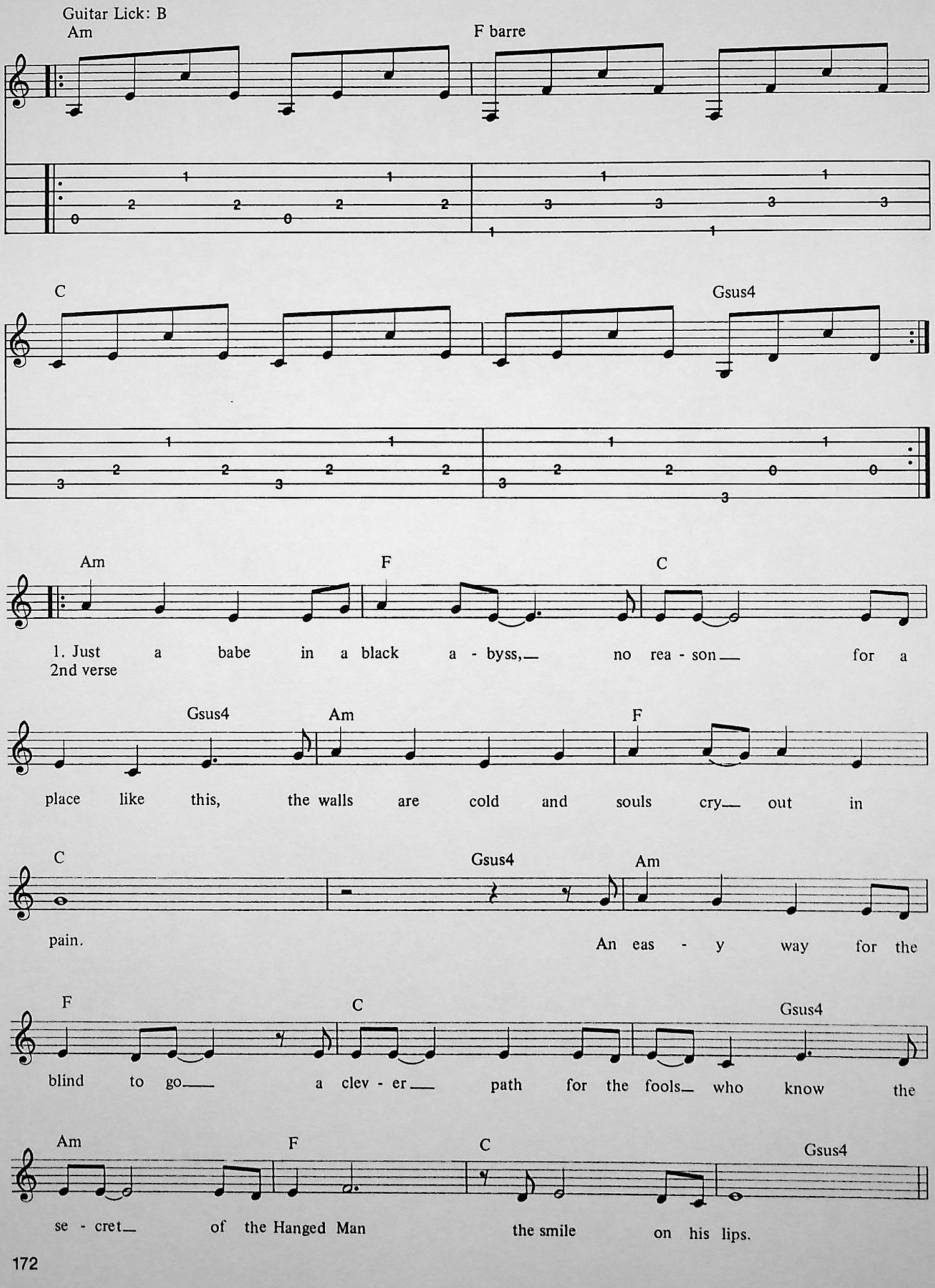
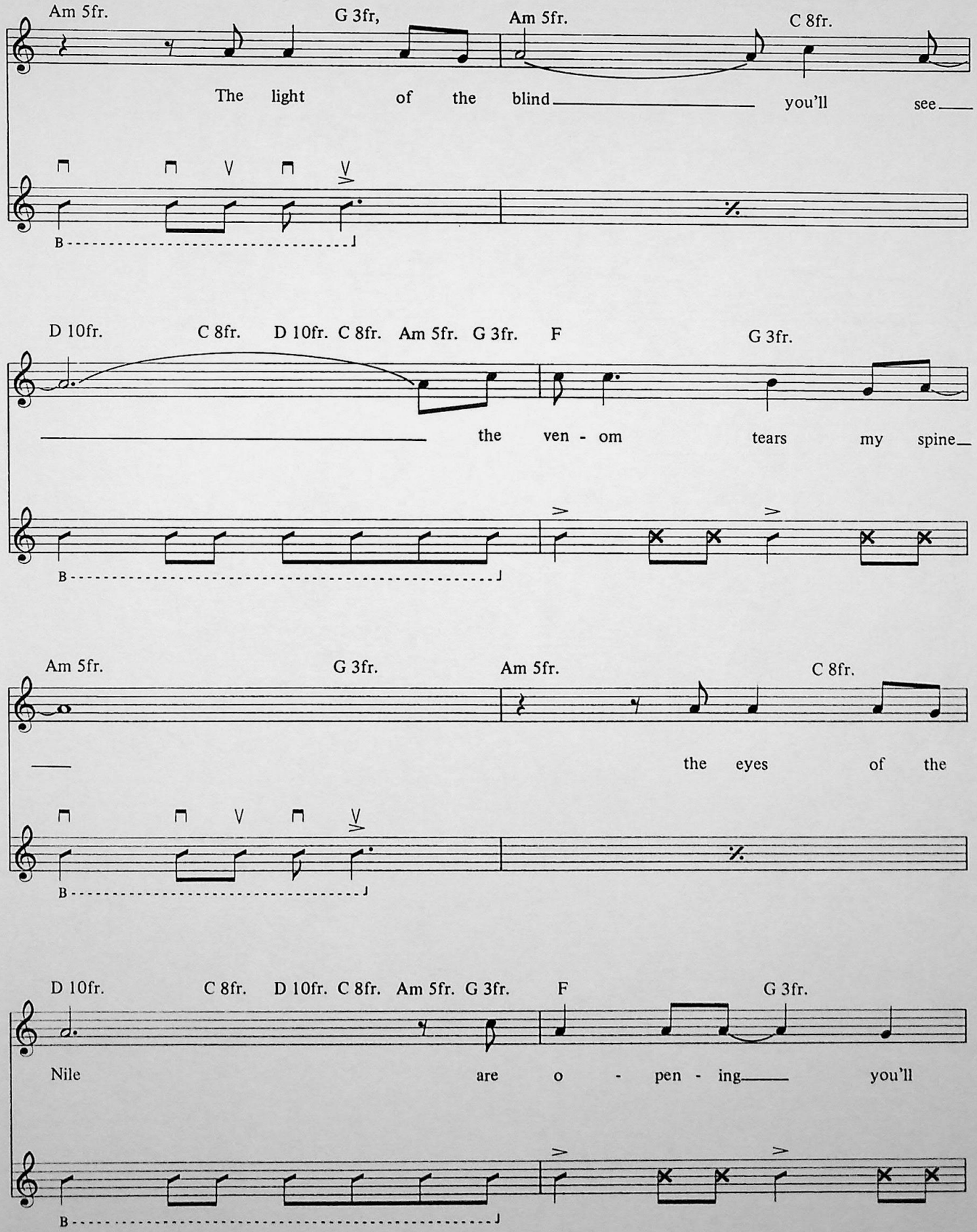
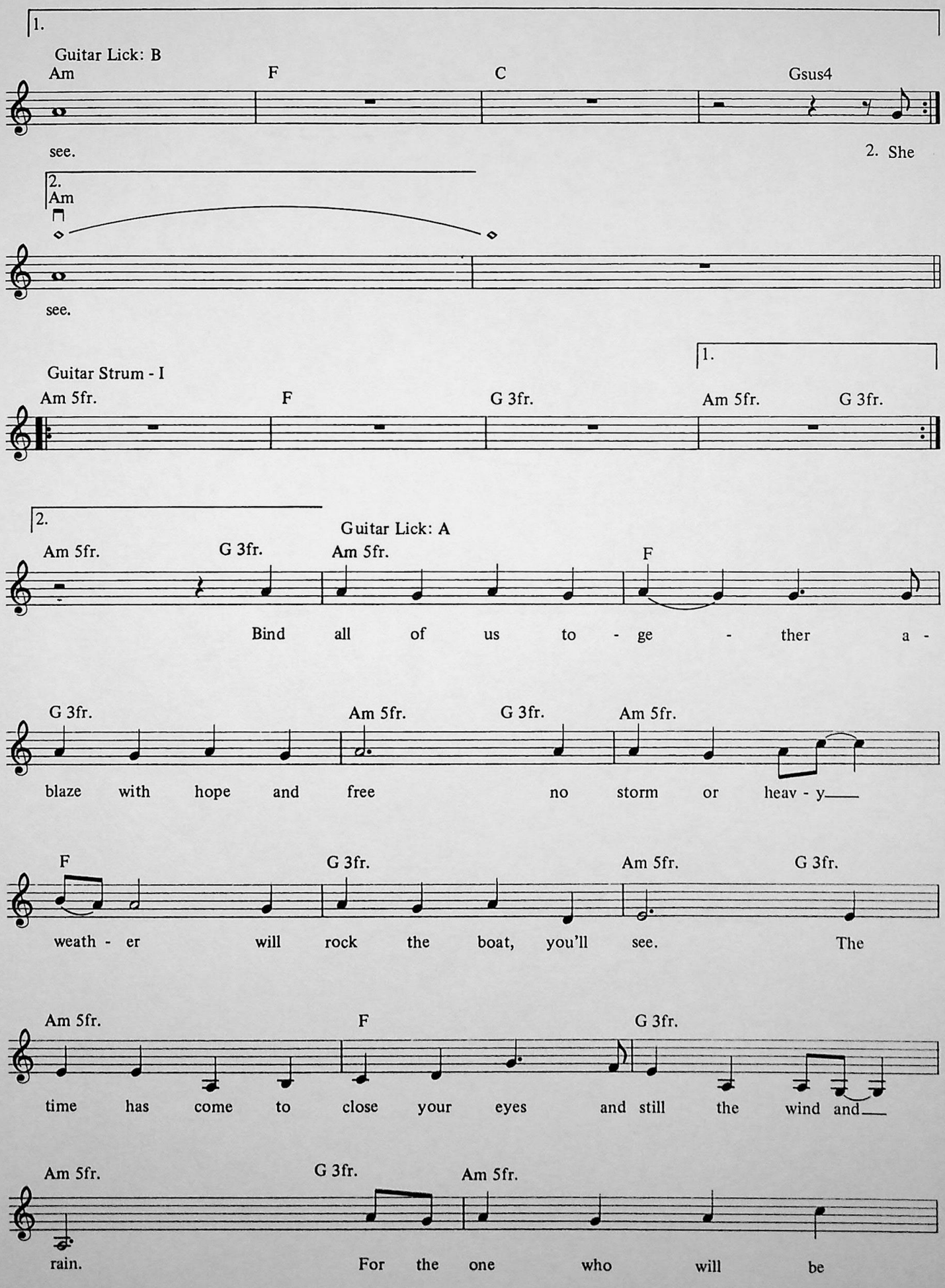
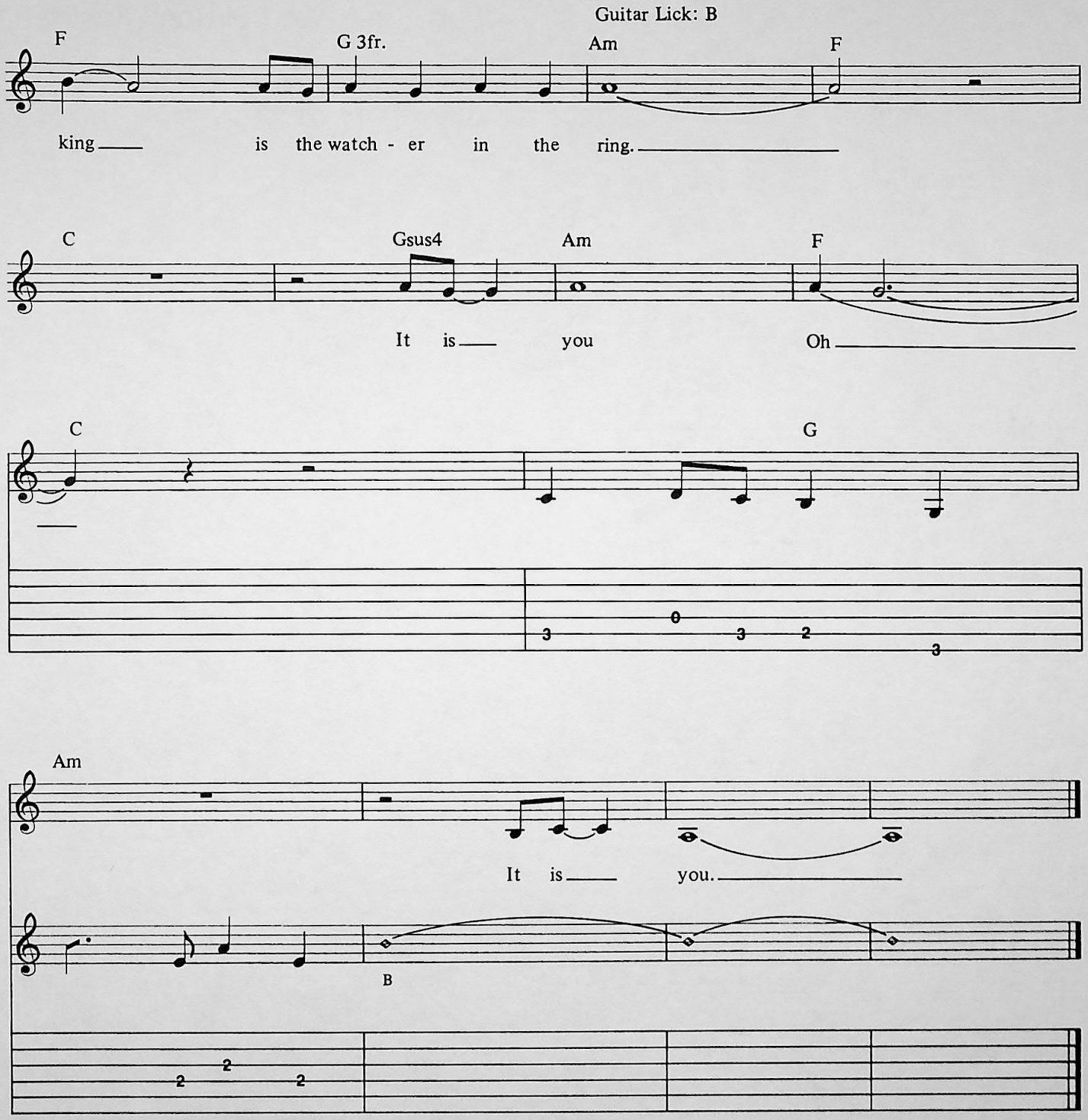

2.
Am 5fr.
G 3fr.
Guitar Lick : A
Am 5fr.
Oh God of earth and
B
B
B
3rd fret 5
F
G 3fr.
Am 5fr.
G 3fr.
al - tar, bow down and hear our cry. our
B
B
B
Guitar Lick: A
Am 5fr.
F
G 3fr.
earth - ly ru - lers fal - ter our peo - ple drift and
Am 5fr.
G 3fr.
Am 5fr.
F
die The walls of gold en - tomb us the
G 3fr.
Am 5fr.
G 3fr.
Am 5fr.
swords of scorn di - vide Take not thy thun - der
F
G 3fr.
Am 5fr.
from us take a - way our pride.
Am 5fr.
G 3fr.
Am 5fr.
G 3fr.
D 10fr.
F
G 3fr.
B


Guitar Lick: B
Am
F barre
C
Gsus4
Am
F
C
1. Just a babe in a black a - byss, no rea - son for a
2nd verse
Gsus4
Am
F
place like this, the walls are cold and souls cry out in
C
Gsus4
Am
pain.
An eas - y way for the
F
C
Gsus4
blind to go a clev - er path for the fools who know the
Am
F
C
Gsus4
se - cret of the Hanged Man
the smile on his lips.


Am 5fr.
G 3fr,
Am 5fr.
C 8fr.
The light of the blind you'll see
B
D 10fr.
C 8fr.
D 10fr.
C 8fr.
Am 5fr.
G 3fr.
F
G 3fr.
the ven - om tears my spine
B
Am 5fr.
G 3fr.
Am 5fr.
C 8fr.
the eyes of the
B
D 10fr.
C 8fr.
D 10fr.
C 8fr.
Am 5fr.
G 3fr.
F
G 3fr.
Nile are o - pen - ing you'll
B


1.
Guitar Lick: B
Am
F
C
Gsus4
see.
2. She
2.
Am
see.
Guitar Strum - I
Am 5fr.
F
G 3fr.
1.
Am 5fr.
G 3fr.
2.
Guitar Lick: A
Am 5fr.
G 3fr.
Am 5fr.
F
Bind all of us to - ge - ther a -
G 3fr.
Am 5fr.
G 3fr.
Am 5fr.
blaze with hope and free no storm or heav - y
F
G 3fr.
Am 5fr.
G 3fr.
weath - er will rock the boat, you'll see. The
Am 5fr.
F
G 3fr.
time has come to close your eyes and still the wind and
Am 5fr.
G 3fr.
Am 5fr.
rain. For the one who will be

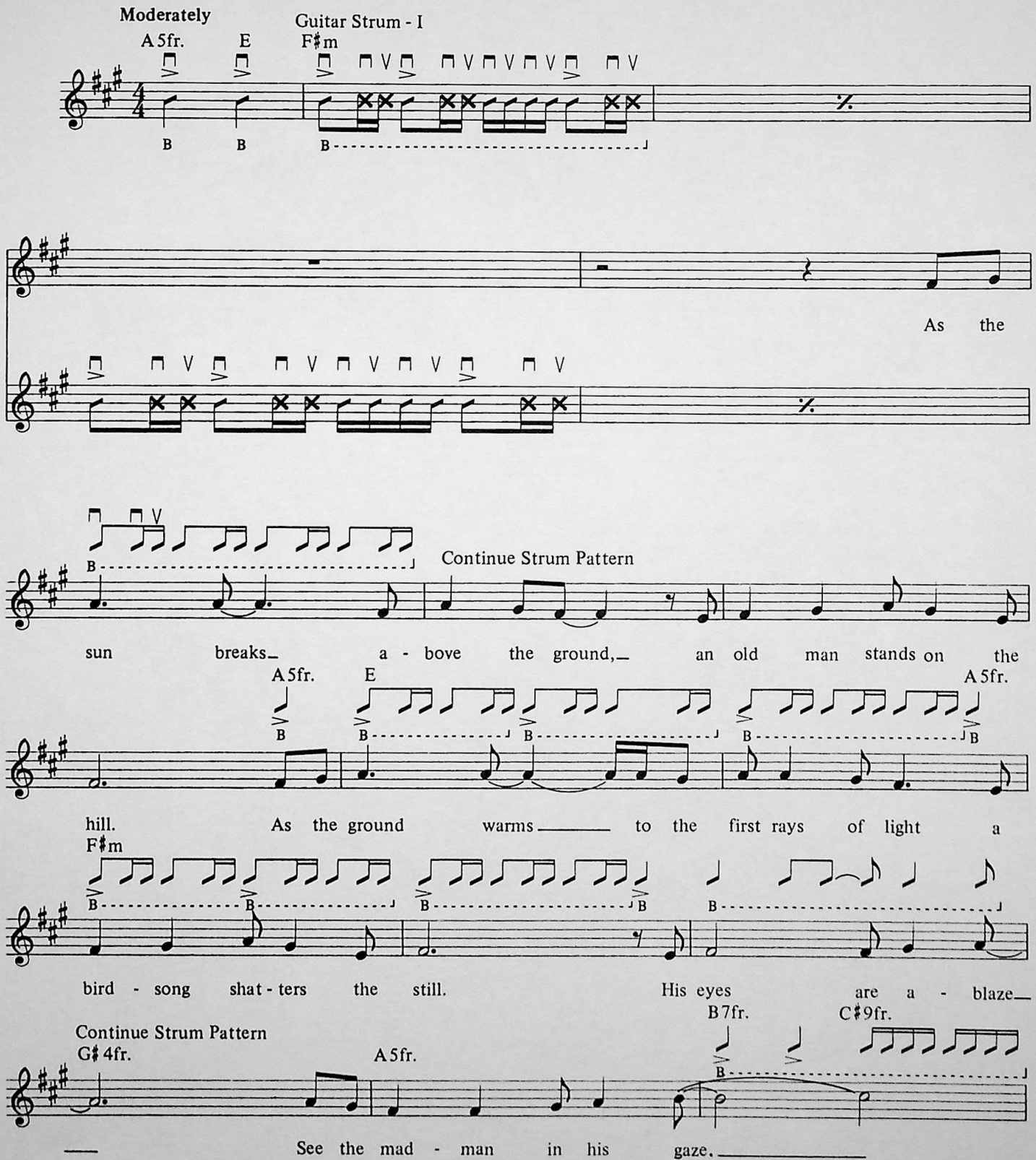


2nd verse

She came to me with a serpents' kiss
as the eye of the sun rose on her lips.
Moon light catches silver tears I cry
So we lay in a black embrace
and the seed is sown in a
holy place, and I watched,
and I waited for the dawn.

FLIGHT OF ICARUS

Words and Music by
Adrian Smith and Bruce Dickinson



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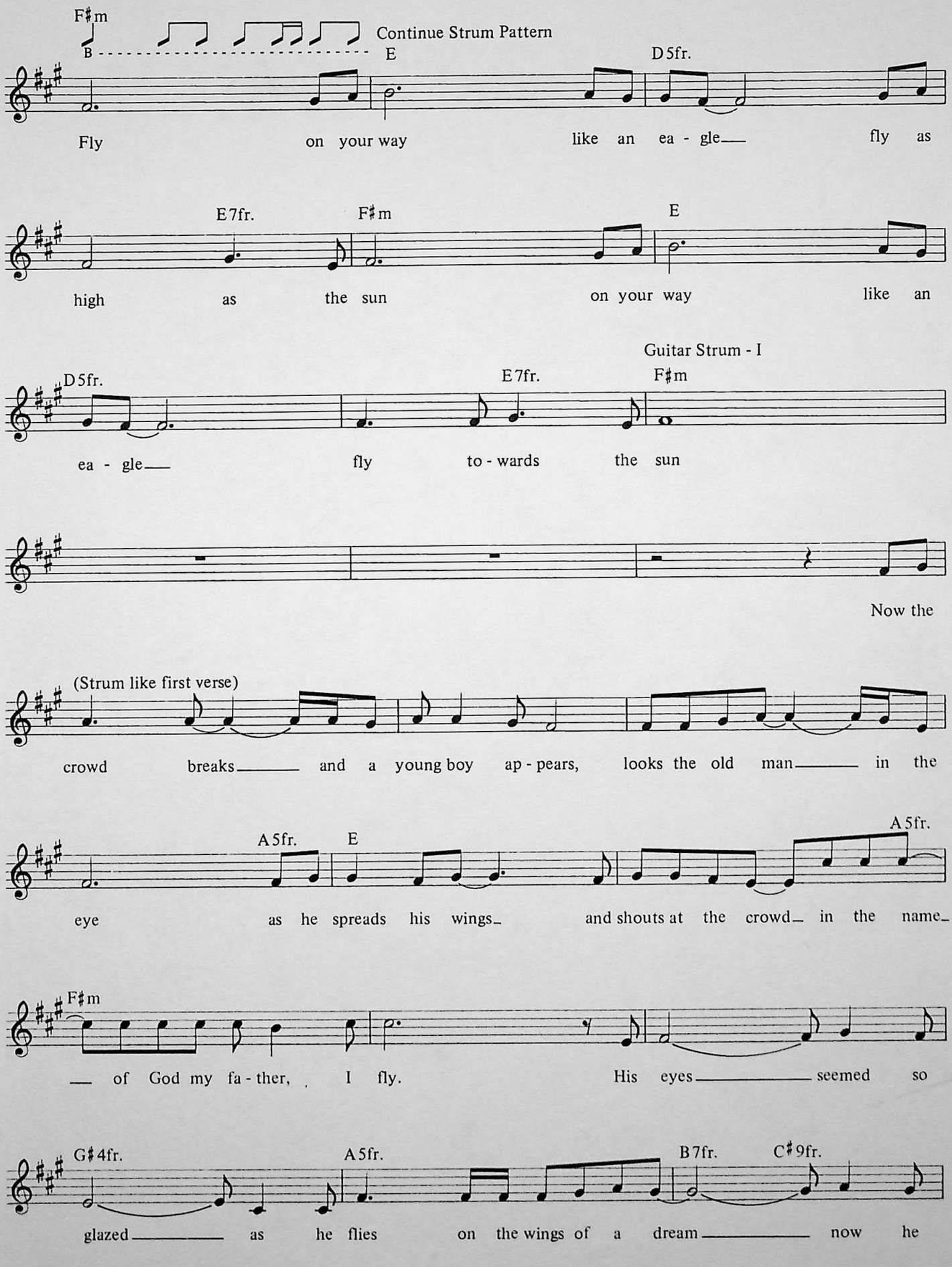
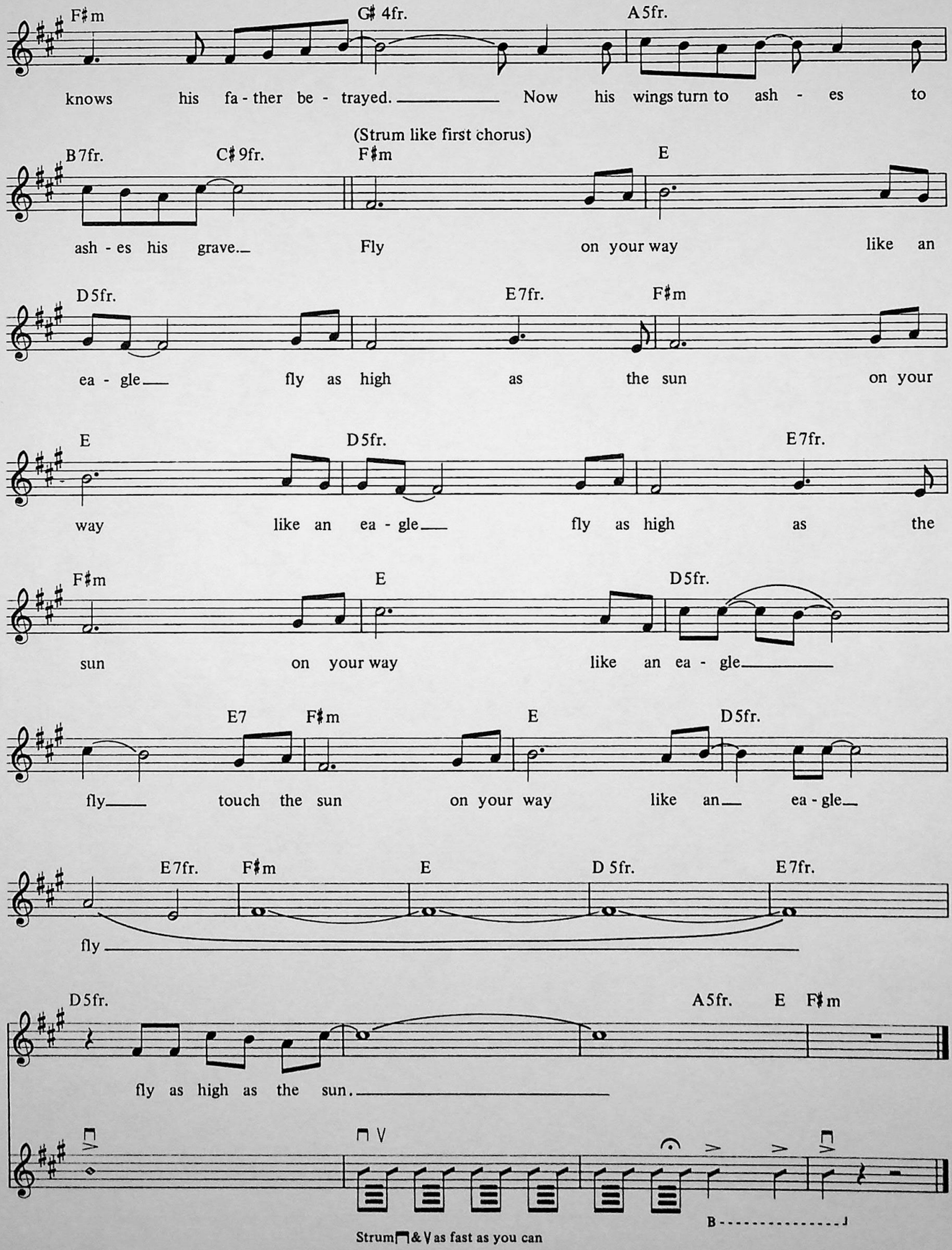
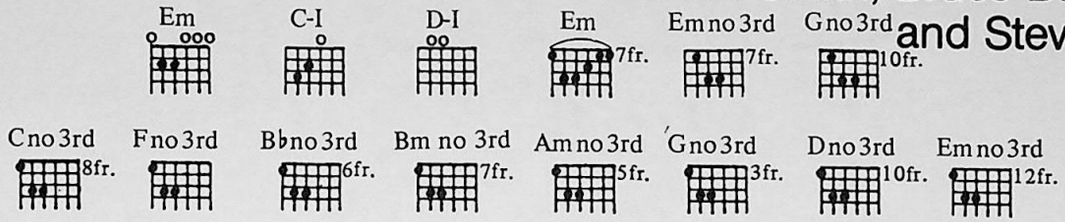
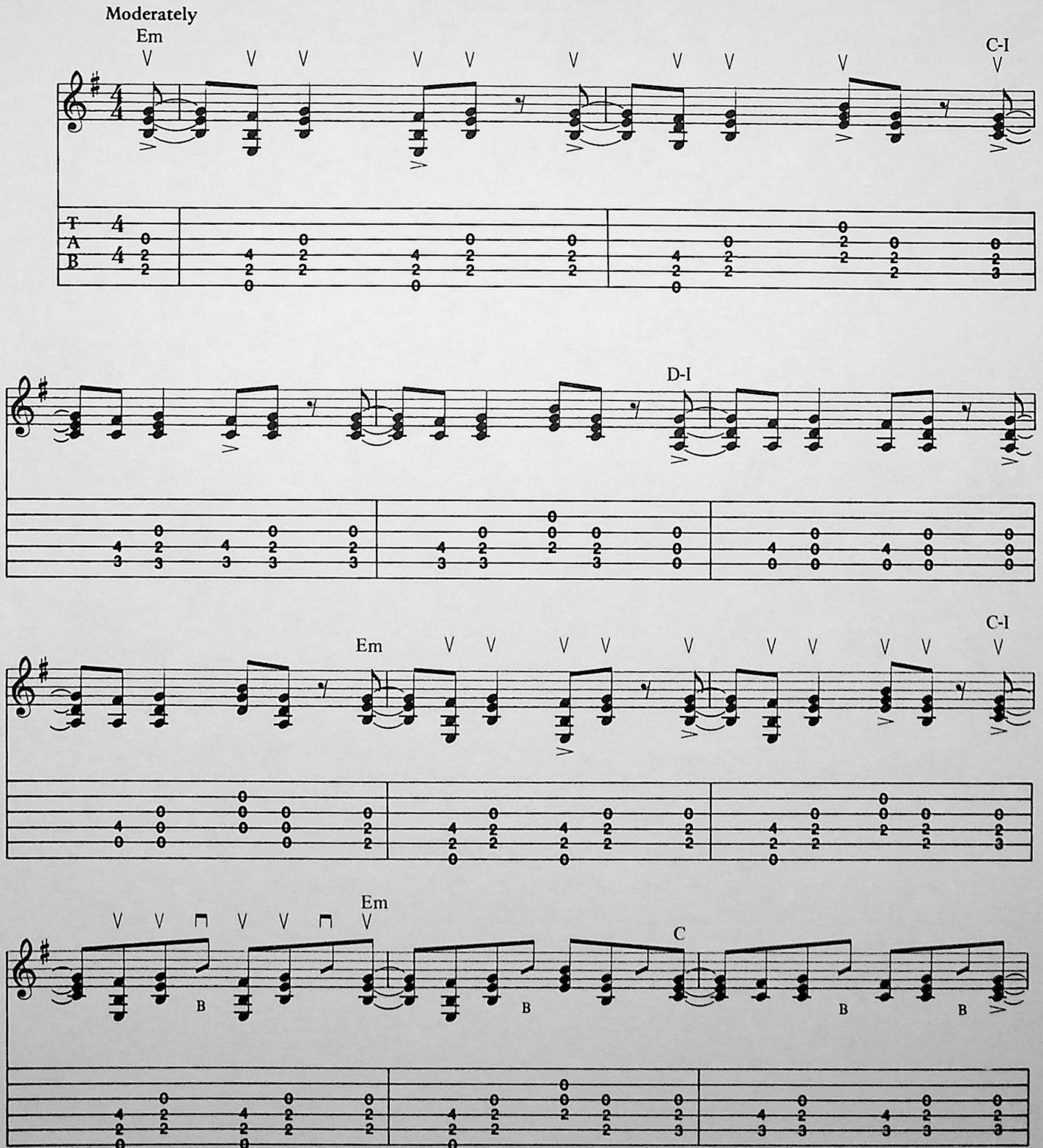

F♯m
Continue Strum Pattern
E
D5fr.
Fly on your way like an ea - gle fly as
E7fr.
F♯m
E
high as the sun on your way like an
Guitar Strum - I
D5fr.
E7fr.
F♯m
ea - gle fly to - wards the sun
Now the
(Strum like first verse)
crowd breaks and a young boy ap - pears, looks the old man in the
A5fr.
E
A5fr.
eye as he spreads his wings and shouts at the crowd in the name
F♯m
of God my fa - ther, I fly. His eyes seemed so
G♯4fr.
A5fr.
B7fr.
C♯9fr.
glazed as he flies on the wings of a dream now he


F♯m
G♯ 4fr.
A5fr.
knows his fa - ther be - trayed. Now his wings turn to ash - es to
(Strum like first chorus)
B7fr.
C♯9fr.
F♯m
E
ash - es his grave. Fly on your way like an
D5fr.
E7fr.
F♯m
ea - gle fly as high as the sun on your
E
D5fr.
E7fr.
way like an ea - gle fly as high as the
F♯m
E
D5fr.
sun on your way like an ea - gle
E7
F♯m
E
D5fr.
fly touch the sun on your way like an ea - gle
E7fr.
F♯m
E
D 5fr.
E7fr.
fly
D5fr.
A5fr.
E
F♯m
fly as high as the sun.
Strum ⊓ & ∨ as fast as you can

DIE WITH YOUR BOOTS ON

Words and Music by
Adrian Smith, Bruce Dickinson
and Steve Harris





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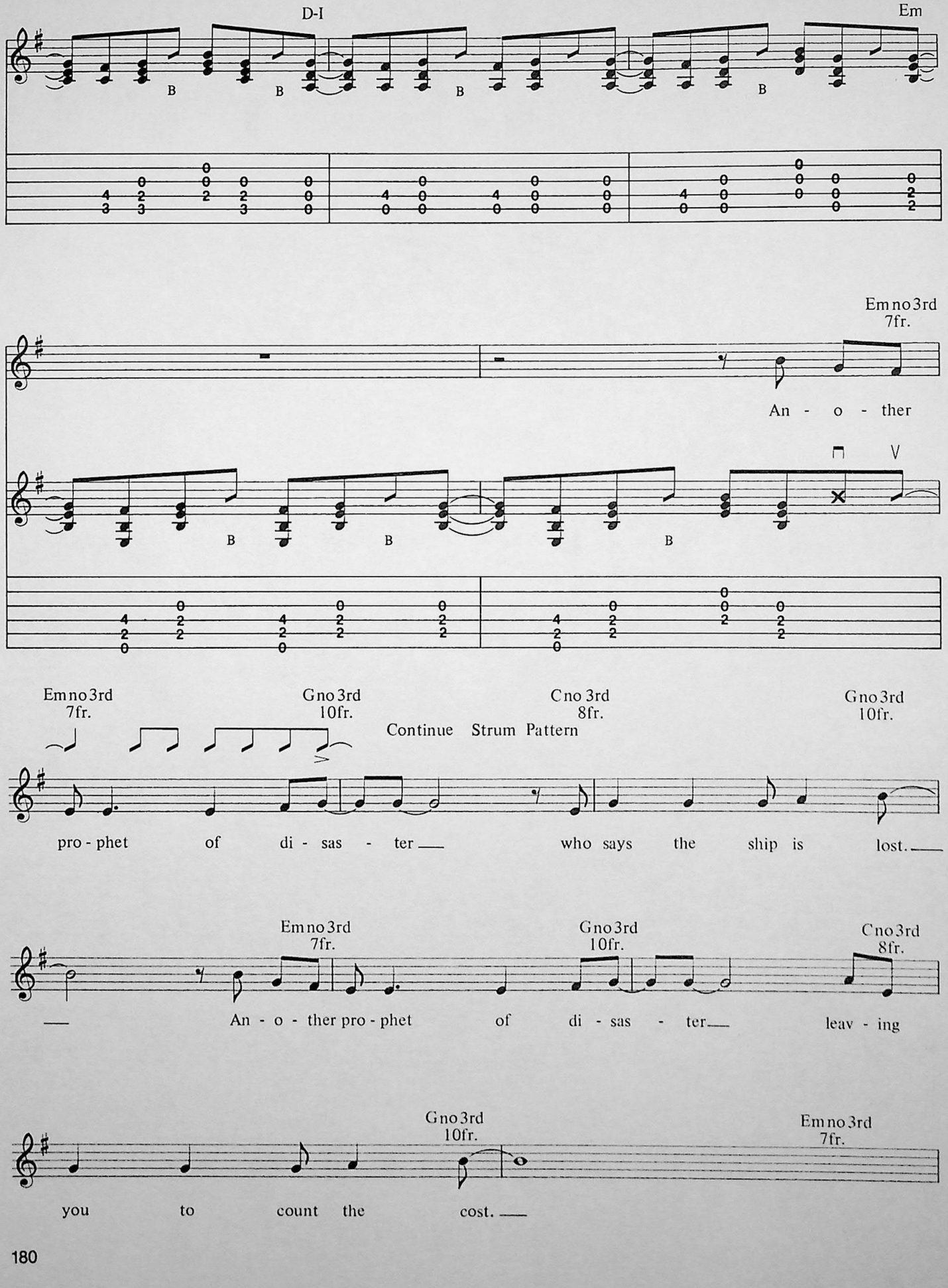
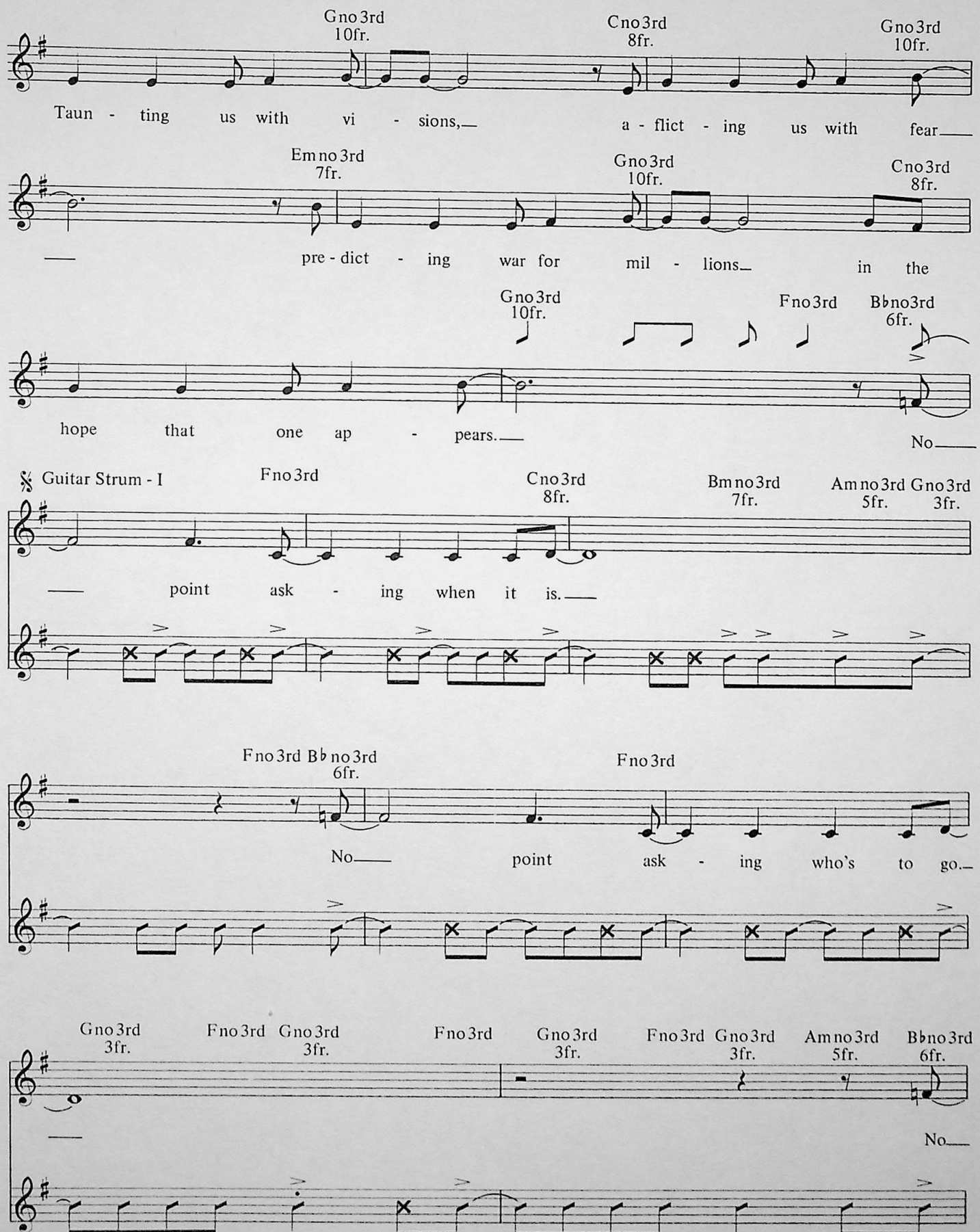
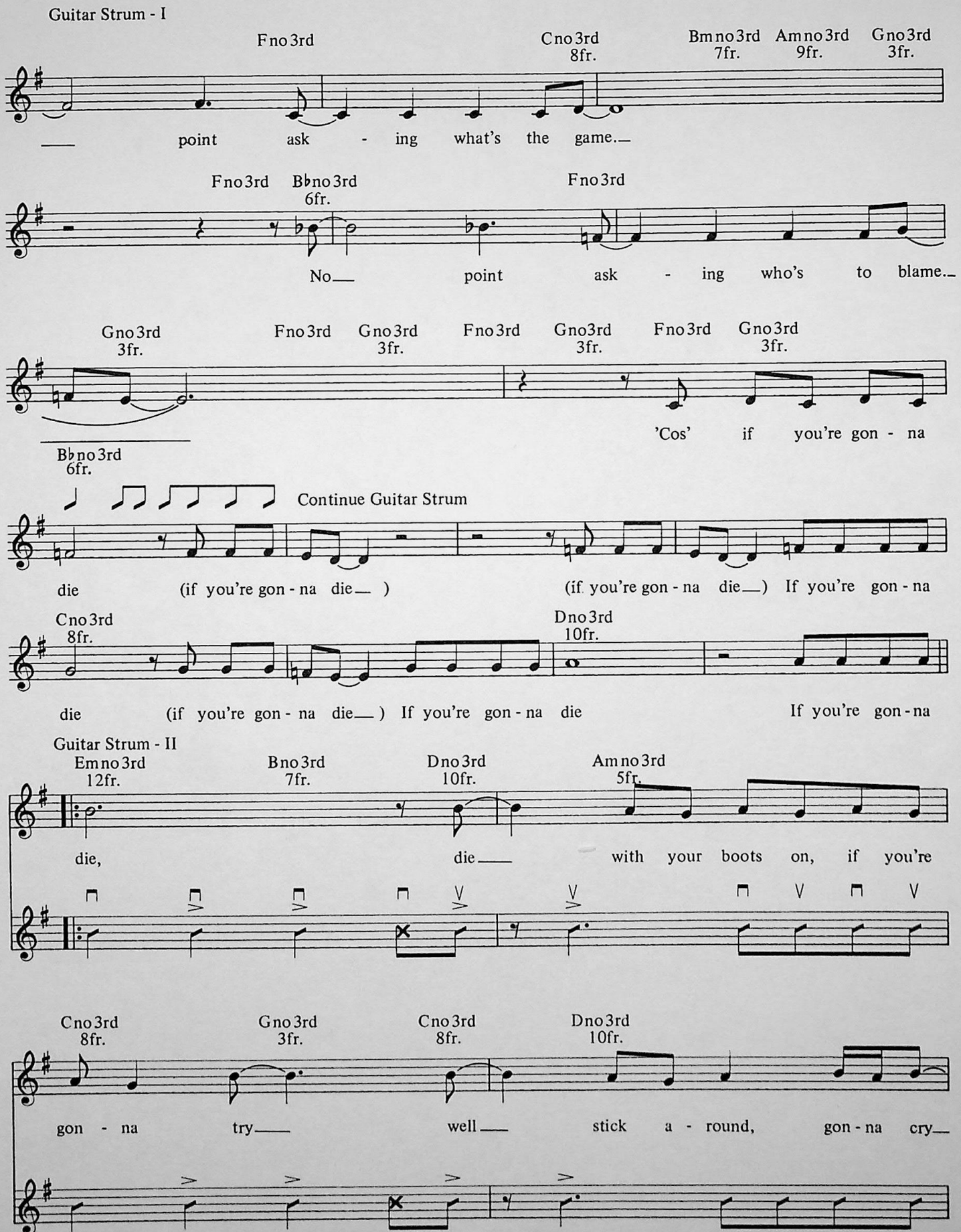
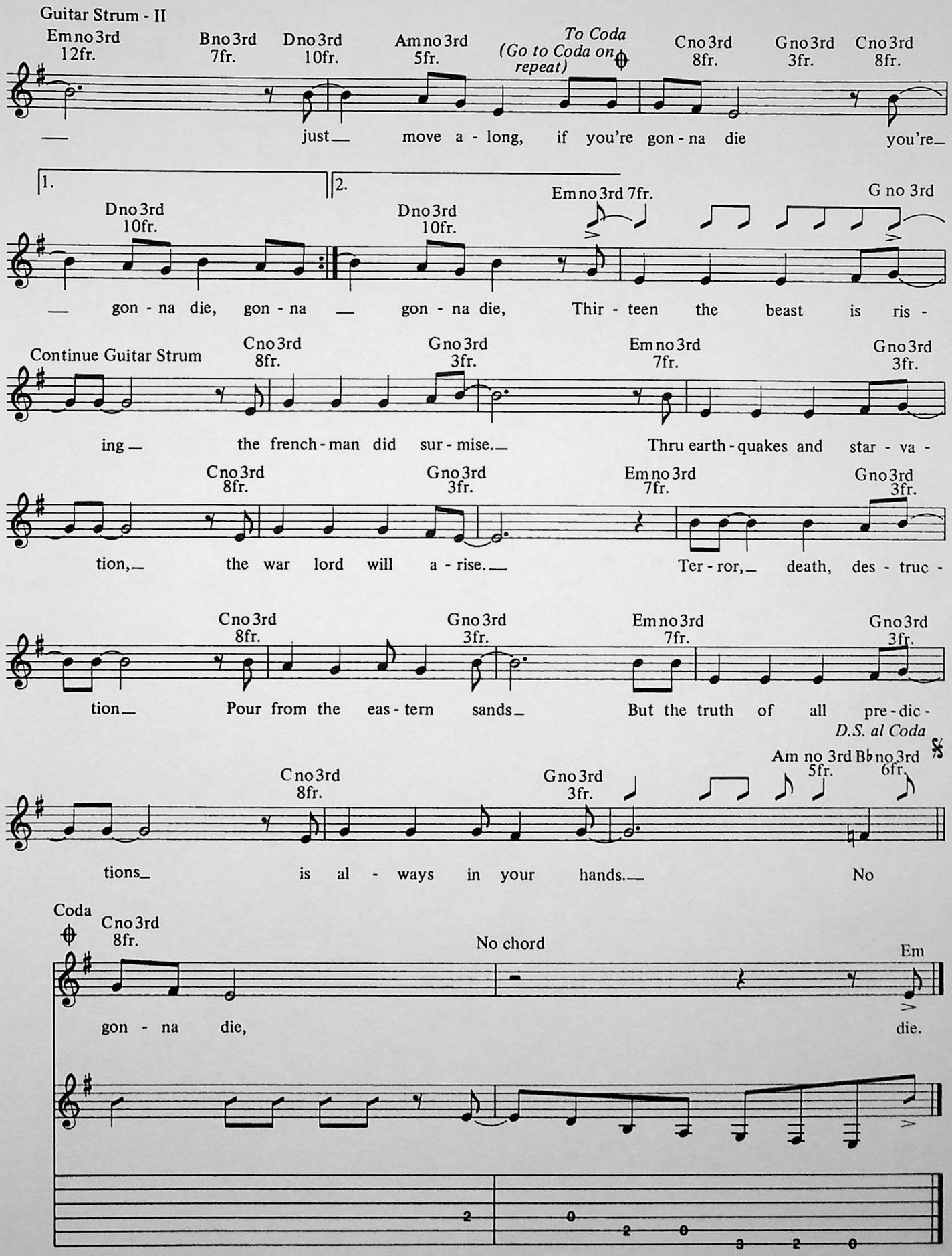

D-I
Em
Em no 3rd
7fr.
An - o - ther
Em no 3rd
7fr.
G no 3rd
10fr.
C no 3rd
8fr.
G no 3rd
10fr.
Continue Strum Pattern
pro - phet of di - sas - ter who says the ship is lost.
Em no 3rd
7fr.
G no 3rd
10fr.
C no 3rd
8fr.
An - o - ther pro - phet of di - sas - ter leav - ing
G no 3rd
10fr.
Em no 3rd
7fr.
you to count the cost.

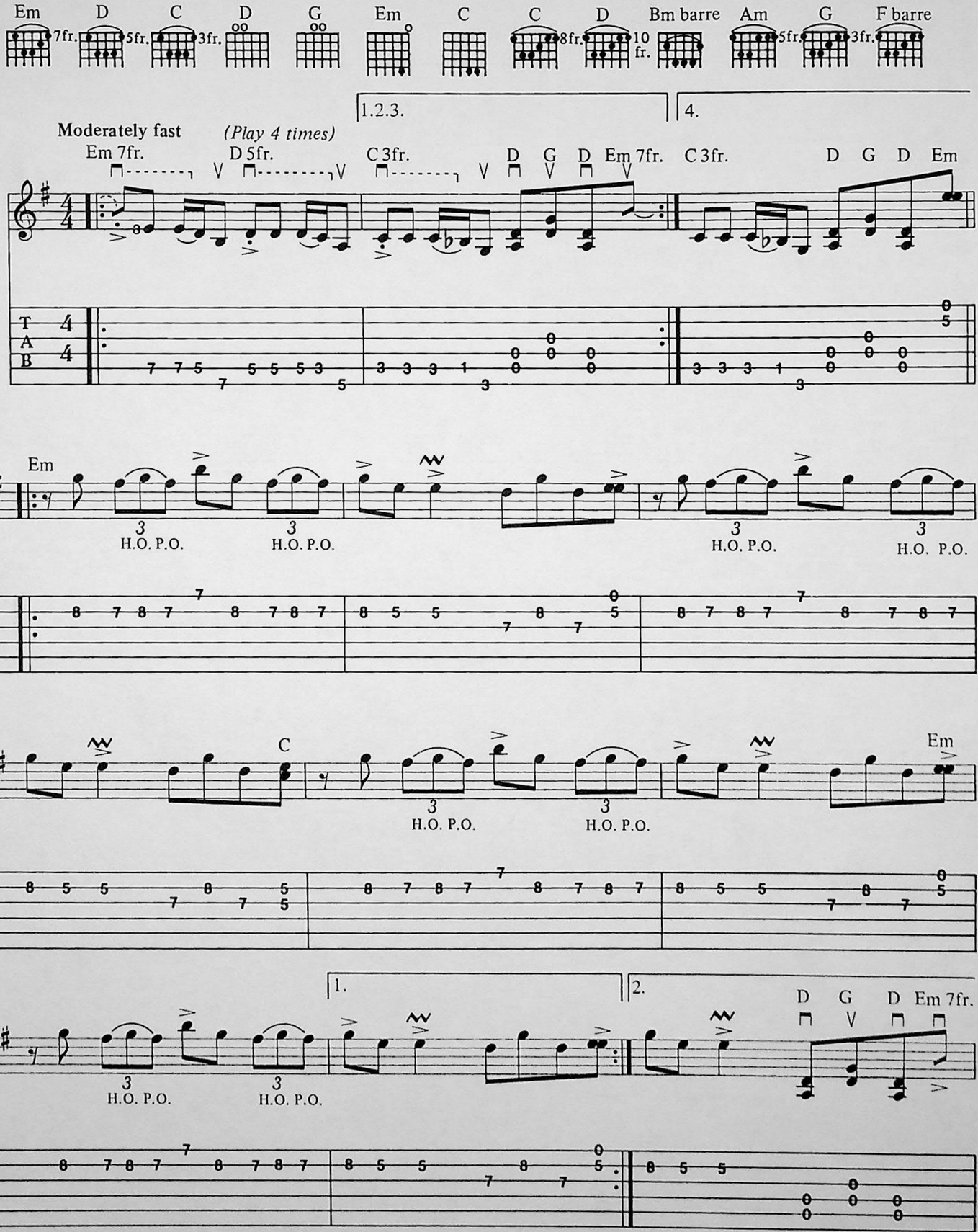

Gno3rd 10fr.
Cno3rd 8fr.
Gno3rd 10fr.
Taun - ting us with vi - sions,
a - flict - ing us with fear
Emno3rd 7fr.
Gno3rd 10fr.
Cno3rd 8fr.
pre - dict - ing war for mil - lions
in the
Gno3rd 10fr.
Fno3rd
Bbno3rd 6fr.
hope that one ap - pears.
No
Guitar Strum - I
Fno3rd
Cno3rd 8fr.
Bmno3rd 7fr.
Amno3rd 5fr.
Gno3rd 3fr.
point ask - ing when it is.
Fno3rd
Bbno3rd 6fr.
Fno3rd
No
point ask - ing who's to go.
Gno3rd 3fr.
Fno3rd
Gno3rd 3fr.
Fno3rd
Gno3rd 3fr.
Fno3rd
Gno3rd 3fr.
Amno3rd 5fr.
Bbno3rd 6fr.
No


Guitar Strum - I
Fno3rd
Cno3rd 8fr.
Bmno3rd 7fr.
Amno3rd 9fr.
Gno3rd 3fr.
point ask - ing what's the game.
Fno3rd
Bbno3rd 6fr.
Fno3rd
No point ask - ing who's to blame.
Gno3rd 3fr.
Fno3rd
Gno3rd 3fr.
Fno3rd
Gno3rd 3fr.
Fno3rd
Gno3rd 3fr.
'Cos' if you're gon - na
Bbno3rd 6fr.
Continue Guitar Strum
die (if you're gon - na die)
(if you're gon - na die) If you're gon - na
Cno3rd 8fr.
Dno3rd 10fr.
die (if you're gon - na die) If you're gon - na die
If you're gon - na
Guitar Strum - II
Emno3rd 12fr.
Bno3rd 7fr.
Dno3rd 10fr.
Amno3rd 5fr.
die, die with your boots on, if you're
Cno3rd 8fr.
Gno3rd 3fr.
Cno3rd 8fr.
Dno3rd 10fr.
gon - na try well stick a - round, gon - na cry


Guitar Strum - II
Em no 3rd 12fr.
B no 3rd 7fr.
D no 3rd 10fr.
A m no 3rd 5fr.
To Coda
(Go to Coda on repeat)
C no 3rd 8fr.
G no 3rd 3fr.
C no 3rd 8fr.
— just — move a - long, if you're gon - na die you're —
1.
2.
D no 3rd 10fr.
D no 3rd 10fr.
Em no 3rd 7fr.
G no 3rd
— gon - na die, gon - na — gon - na die, Thir - teen the beast is ris -
Continue Guitar Strum
C no 3rd 8fr.
G no 3rd 3fr.
Em no 3rd 7fr.
G no 3rd 3fr.
ing — the french - man did sur - mise. — Thru earth - quakes and star - va -
C no 3rd 8fr.
G no 3rd 3fr.
Em no 3rd 7fr.
G no 3rd 3fr.
tion, — the war lord will a - rise. — Ter - ror, — death, des - truc -
C no 3rd 8fr.
G no 3rd 3fr.
Em no 3rd 7fr.
G no 3rd 3fr.
tion — Pour from the eas - tern sands — But the truth of all pre - dic -
D.S. al Coda
C no 3rd 8fr.
G no 3rd 3fr.
A m no 3rd 5fr.
B♭ no 3rd 6fr.
tions — is al - ways in your hands. — No
Coda
C no 3rd 8fr.
No chord
Em
gon - na die,
die.
2
0
2
0
3
2
0

THE TROOPER

Words and Music by
Steve Harris



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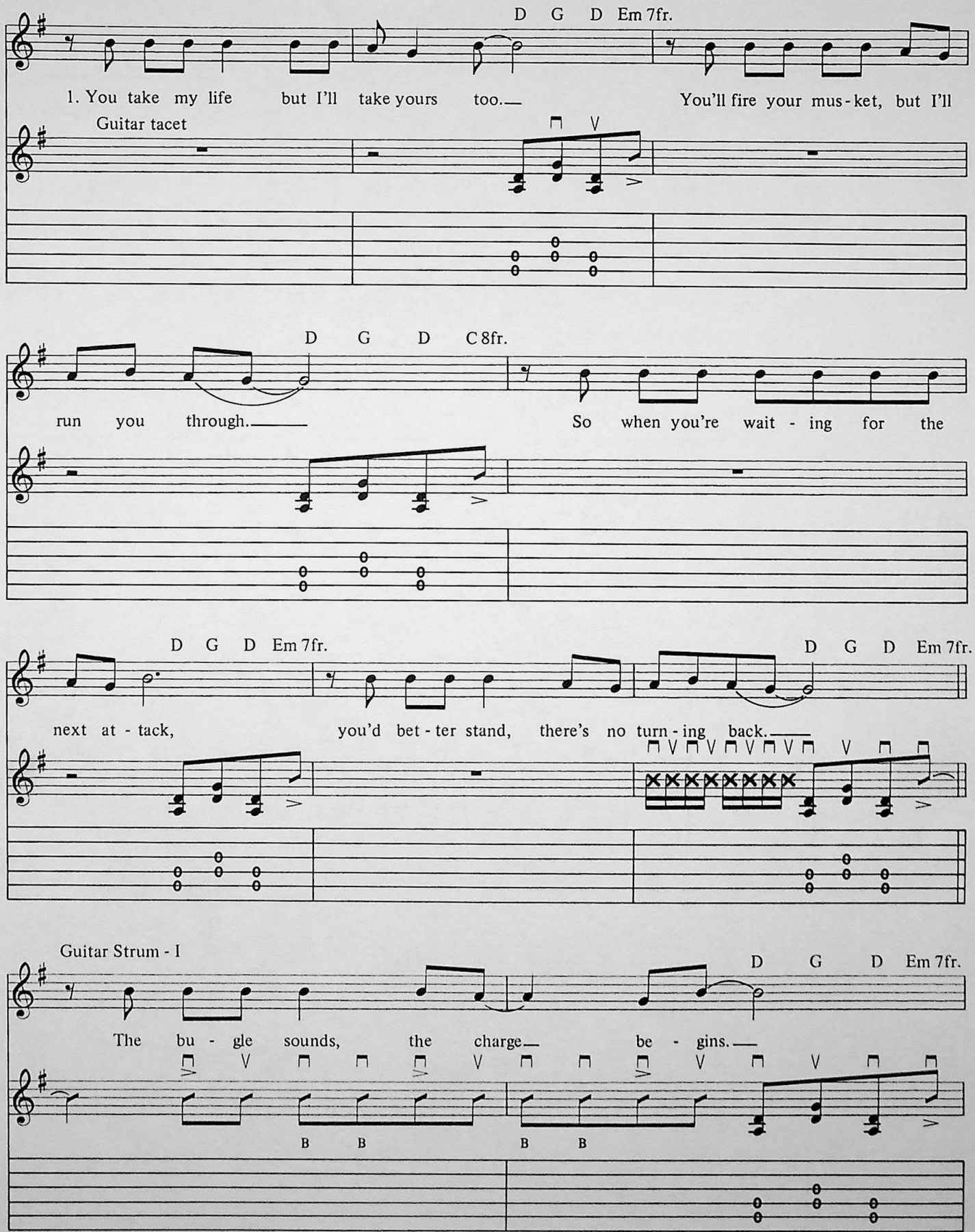
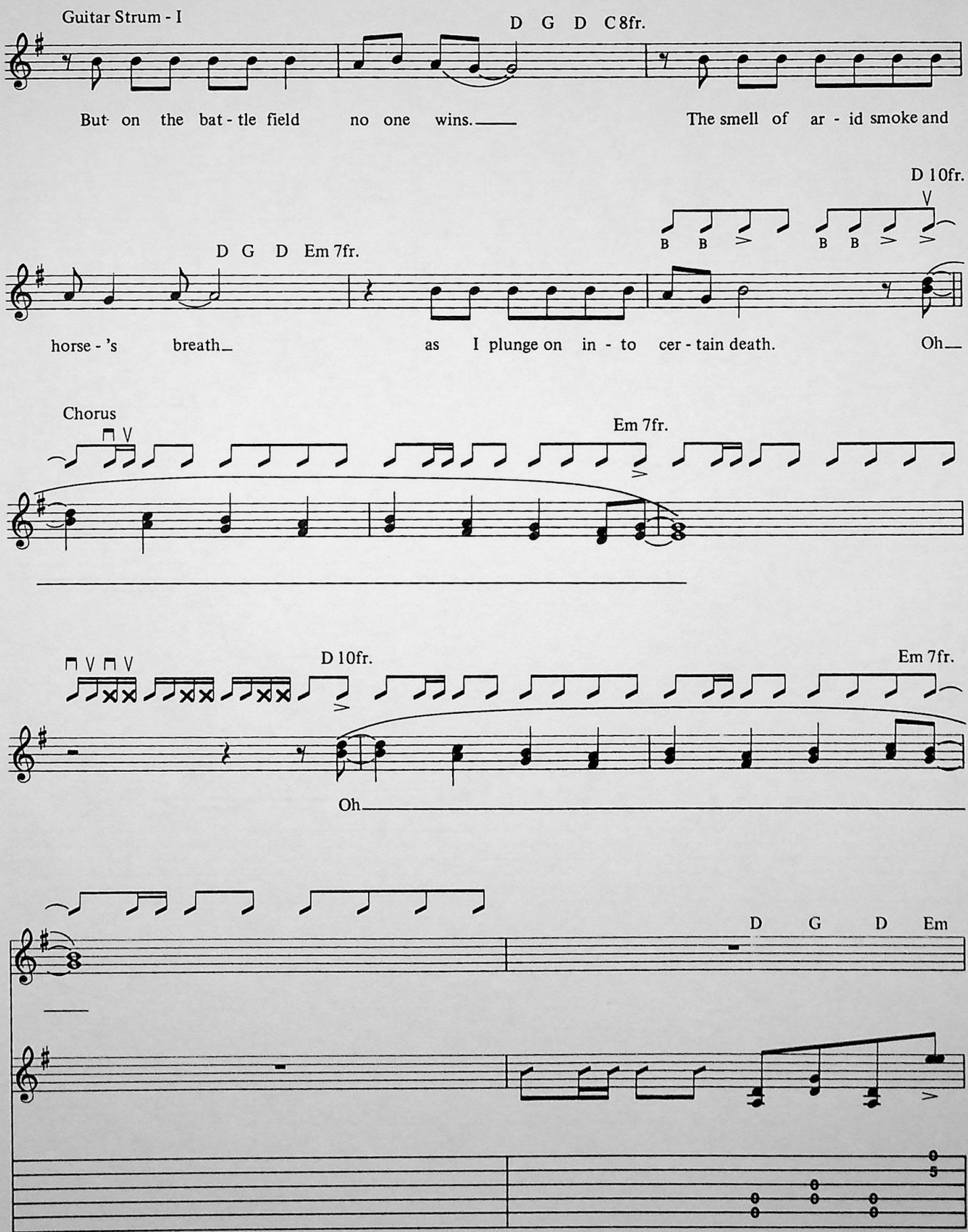
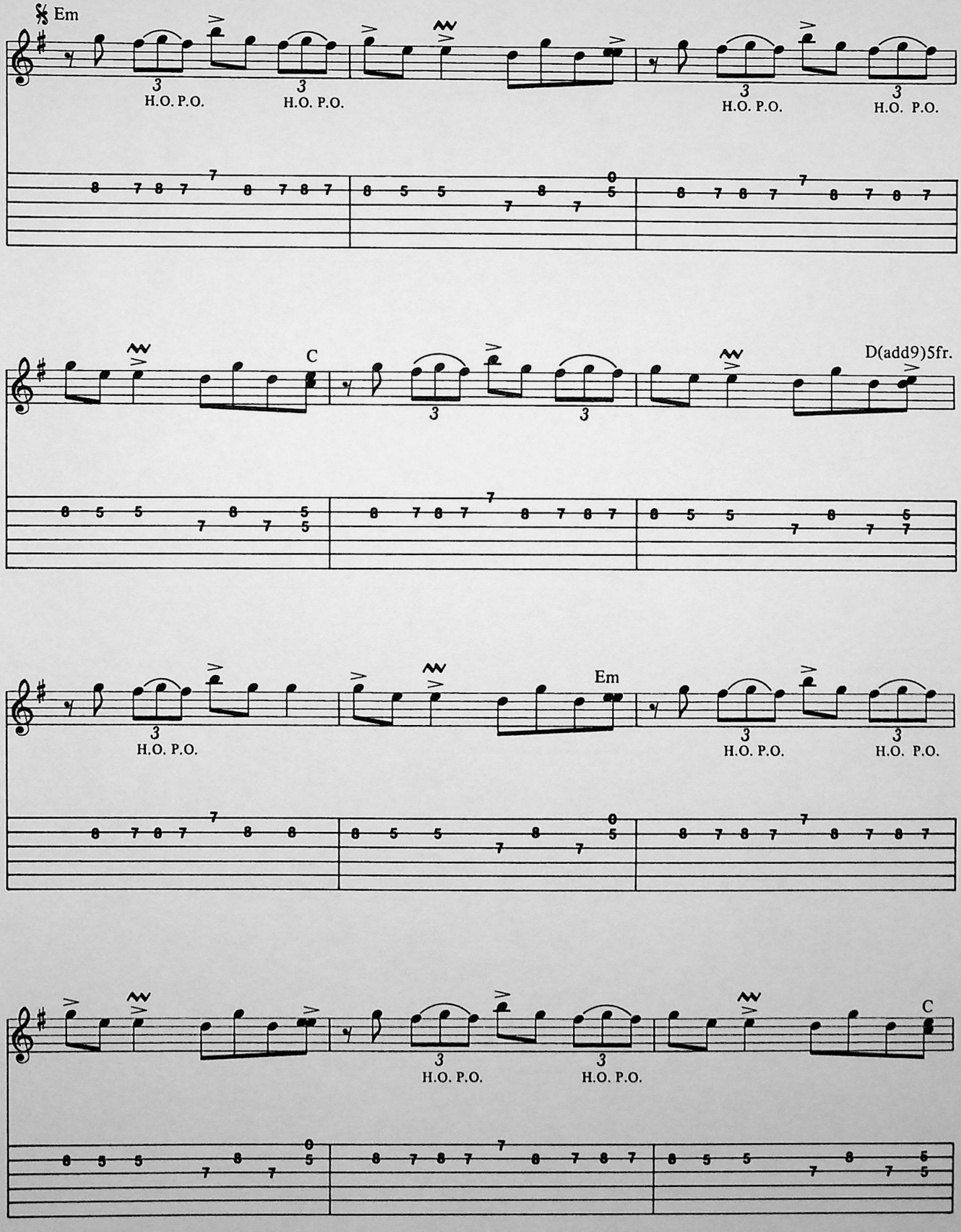
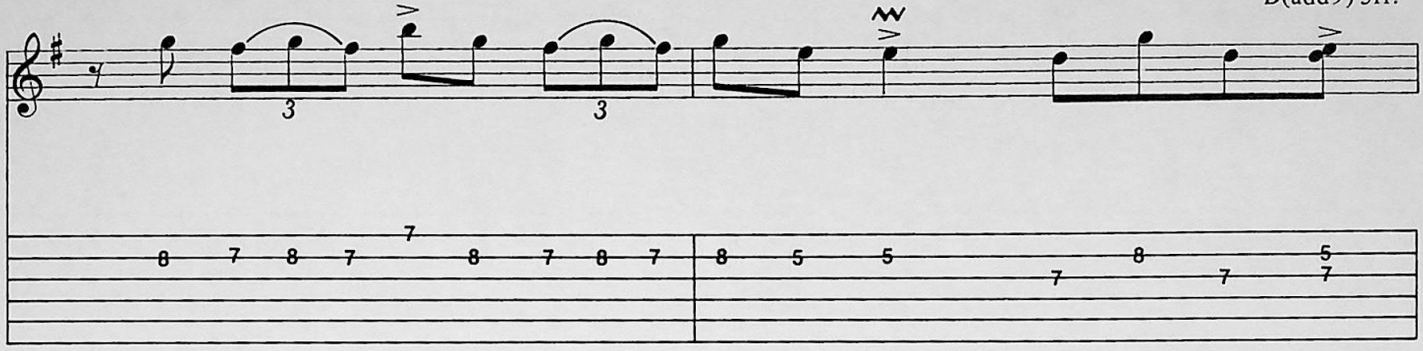
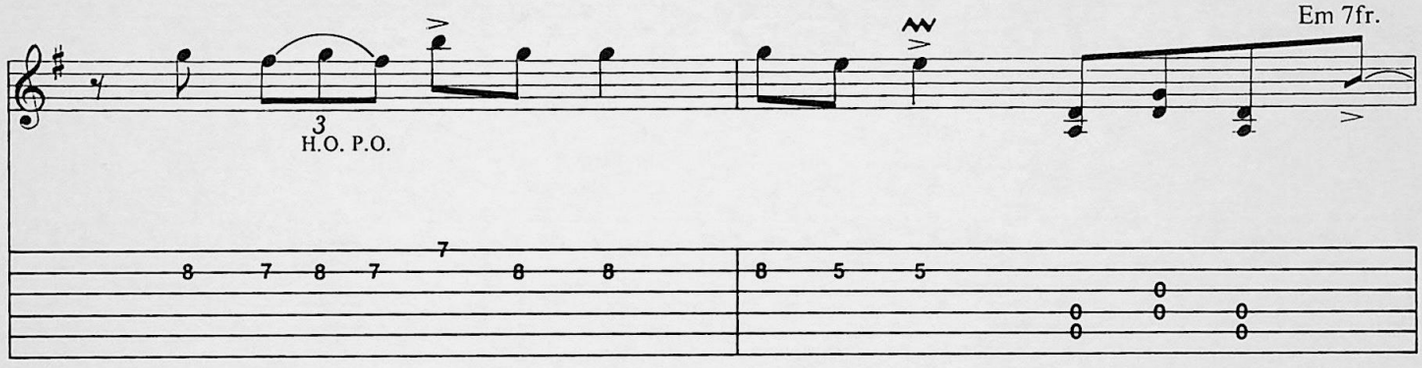
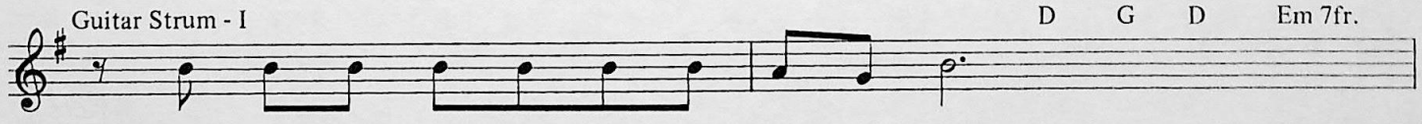

D G D Em 7fr.
1. You take my life but I'll take yours too.
You'll fire your mus-ket, but I'll
Guitar tacet
D G D C 8fr.
run you through.
So when you're wait - ing for the
D G D Em 7fr.
D G D Em 7fr.
next at - tack,
you'd bet - ter stand, there's no turn - ing back.
Guitar Strum - I
D G D Em 7fr.
The bu - gle sounds, the charge
be - gins.
B B B B


Guitar Strum - I
D G D C 8fr.
But on the bat - tle field no one wins.
The smell of ar - id smoke and
D 10fr.
B B B B
D G D Em 7fr.
horse - 's breath
as I plunge on in - to cer - tain death.
Oh
Chorus
Em 7fr.
D 10fr.
Em 7fr.
Oh
D G D Em

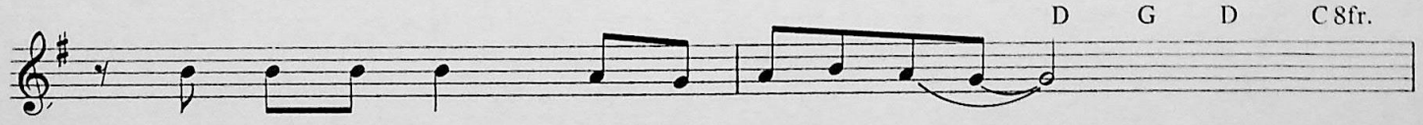

Em
H.O. P.O.
H.O. P.O.
H.O. P.O.
H.O. P.O.
C
D(add9)5fr.
Em
C



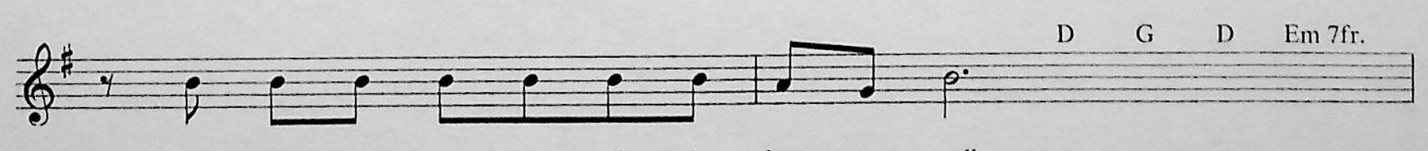




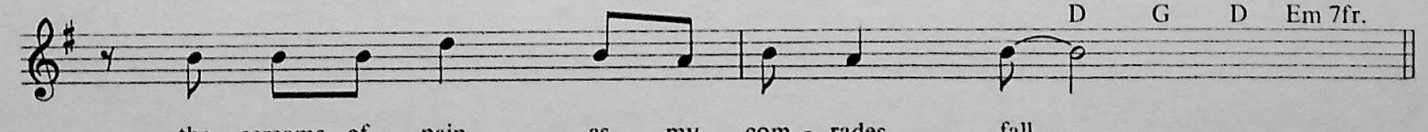
2. The horse, he sweats with fear, we break and run.
3. See last page



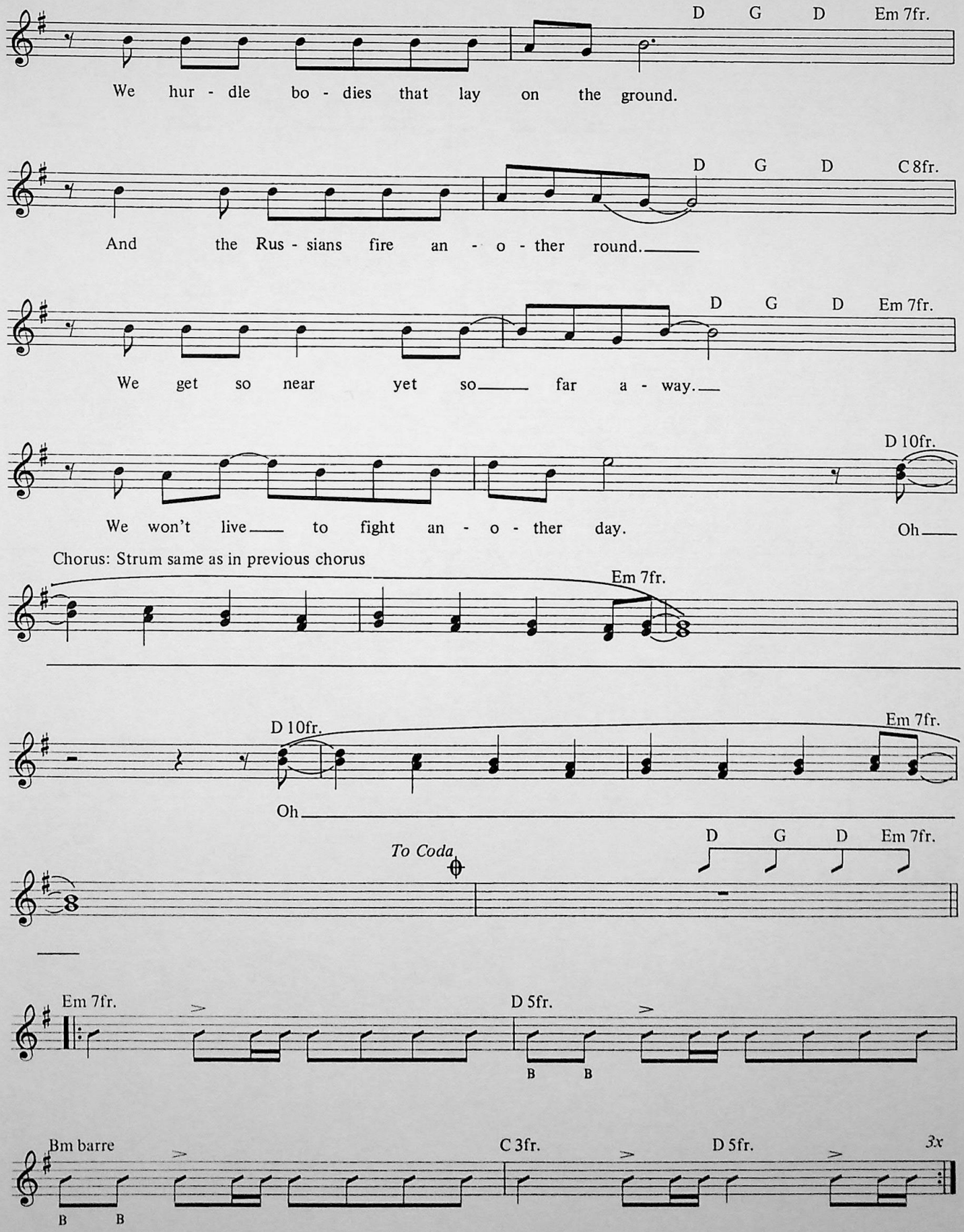
The might - y roar of the Rus - sian guns

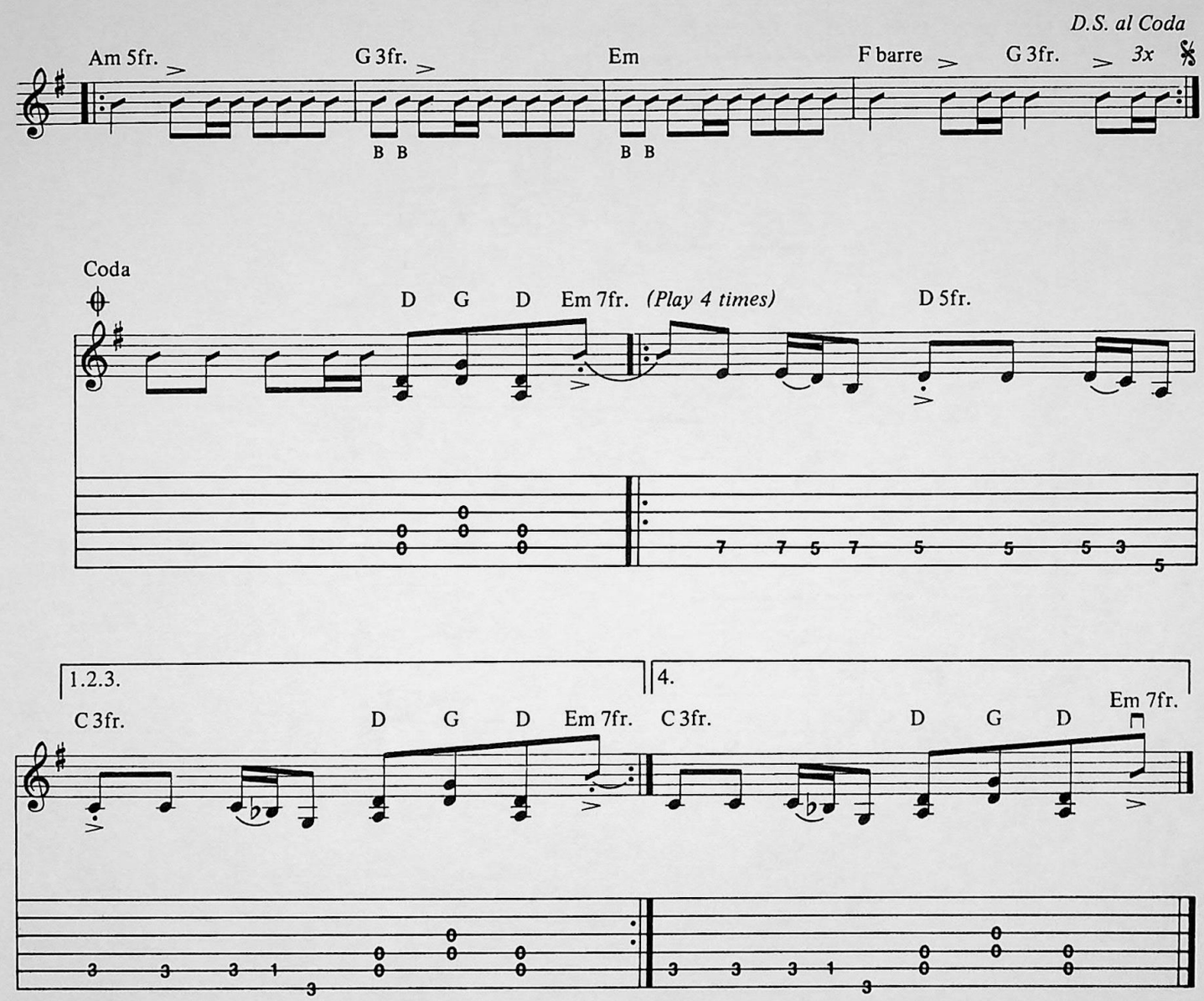


and as we race to - wards the hu - man wall,



the screams of pain as my com - rades fall.

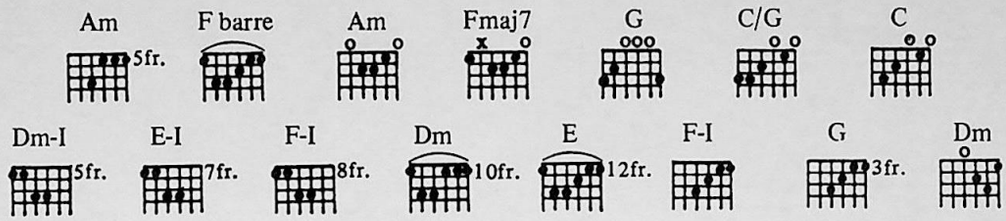

D G D Em 7fr.
We hur - dle bo - dies that lay on the ground.
D G D C 8fr.
And the Rus - sians fire an - o - ther round.
D G D Em 7fr.
We get so near yet so far a - way.
D 10fr.
We won't live to fight an - o - ther day.
Oh
Chorus: Strum same as in previous chorus
Em 7fr.
D 10fr.
Em 7fr.
Oh
To Coda
D G D Em 7fr.
Em 7fr.
D 5fr.
B B
Bm barre
C 3fr.
D 5fr.
3x
B B

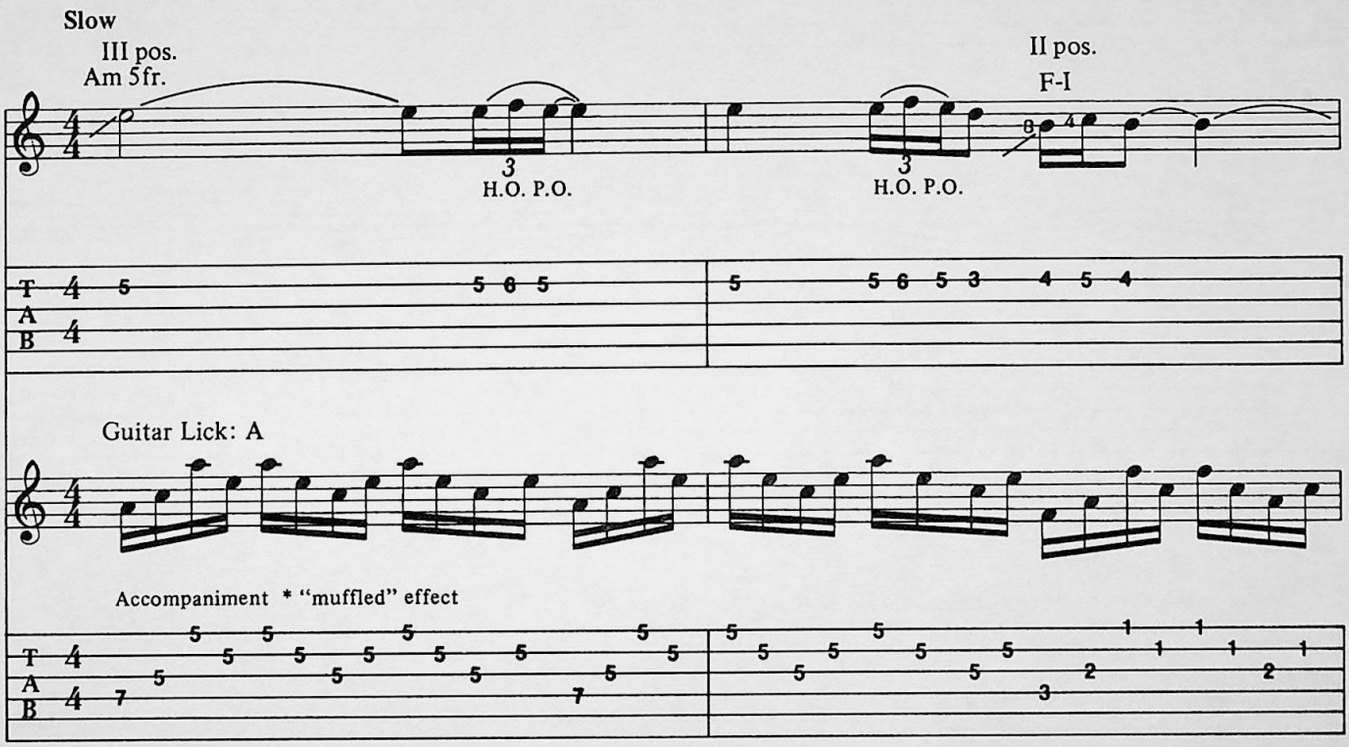


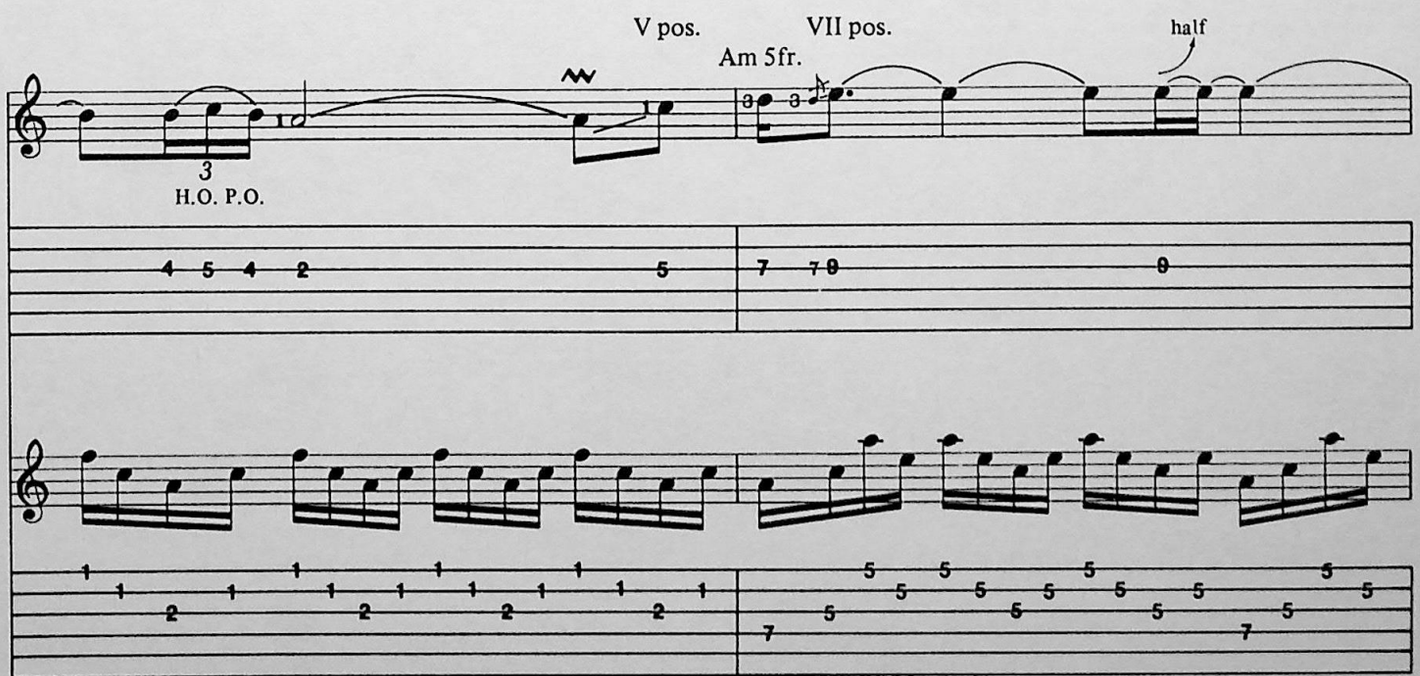
3rd verse: We get so close, near enough to fight
when a Russian gets me in his sights
he pulls the trigger and I feel the blow
A burst of rounds takes my horse below.
And as I lay there gazing at the sky,
my body's numb and my throat is dry.
And as I lay forgotten and alone,
without a tear I draw my parting groan.

STILL LIFE

Words and Music by
Dave Murray and Steve Harris







* Lay palm of right hand across all strings near bridge for "muffled" effect.

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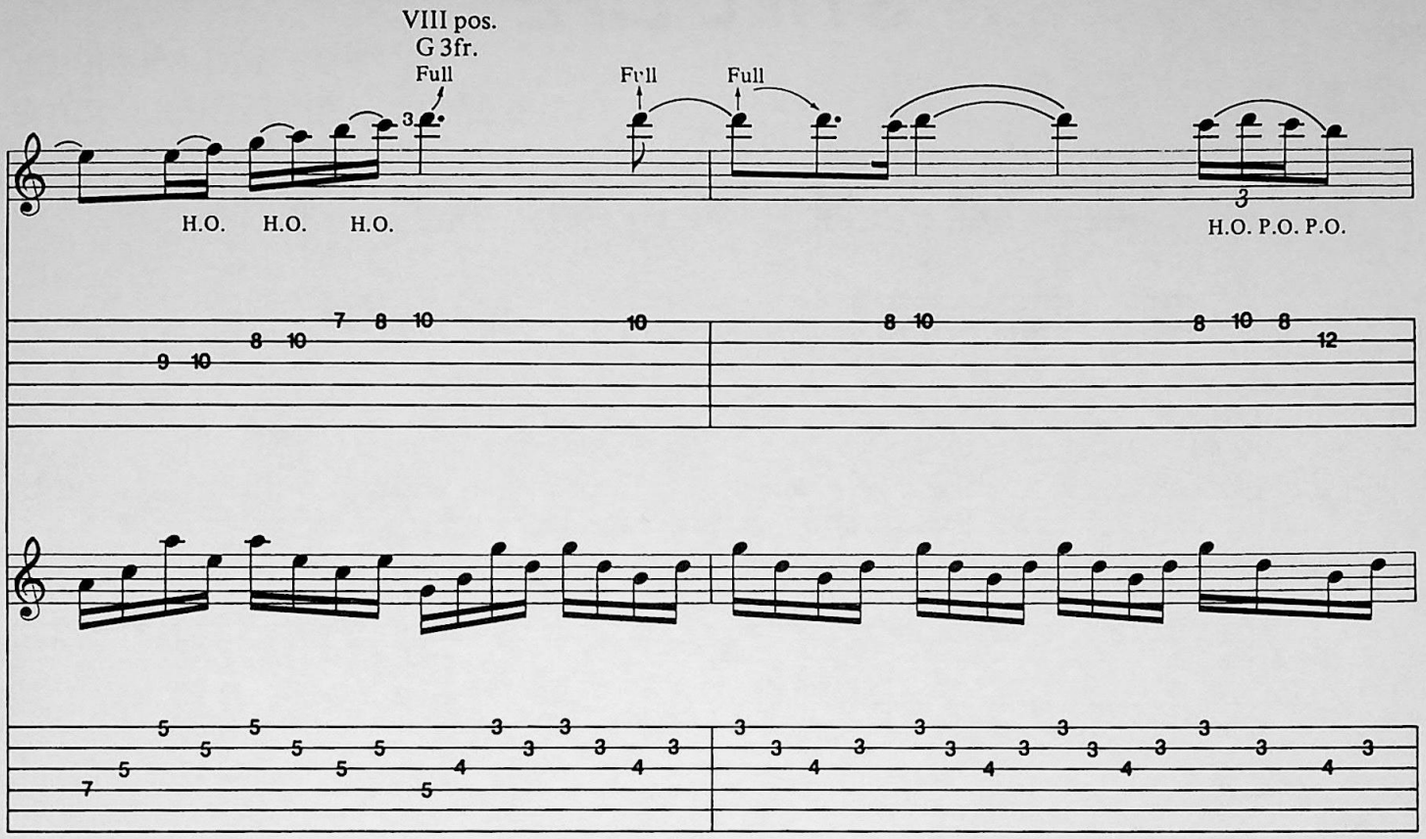
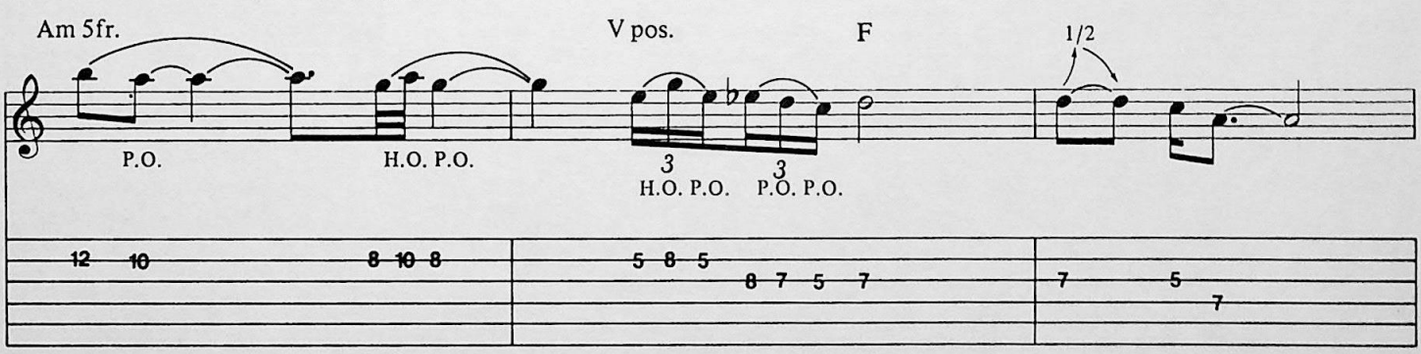
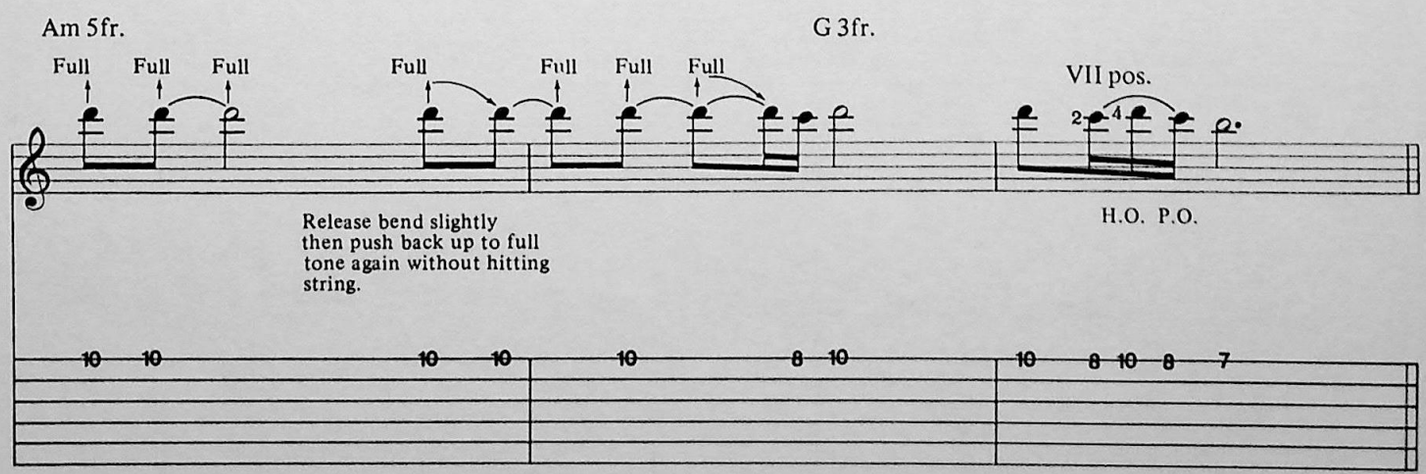
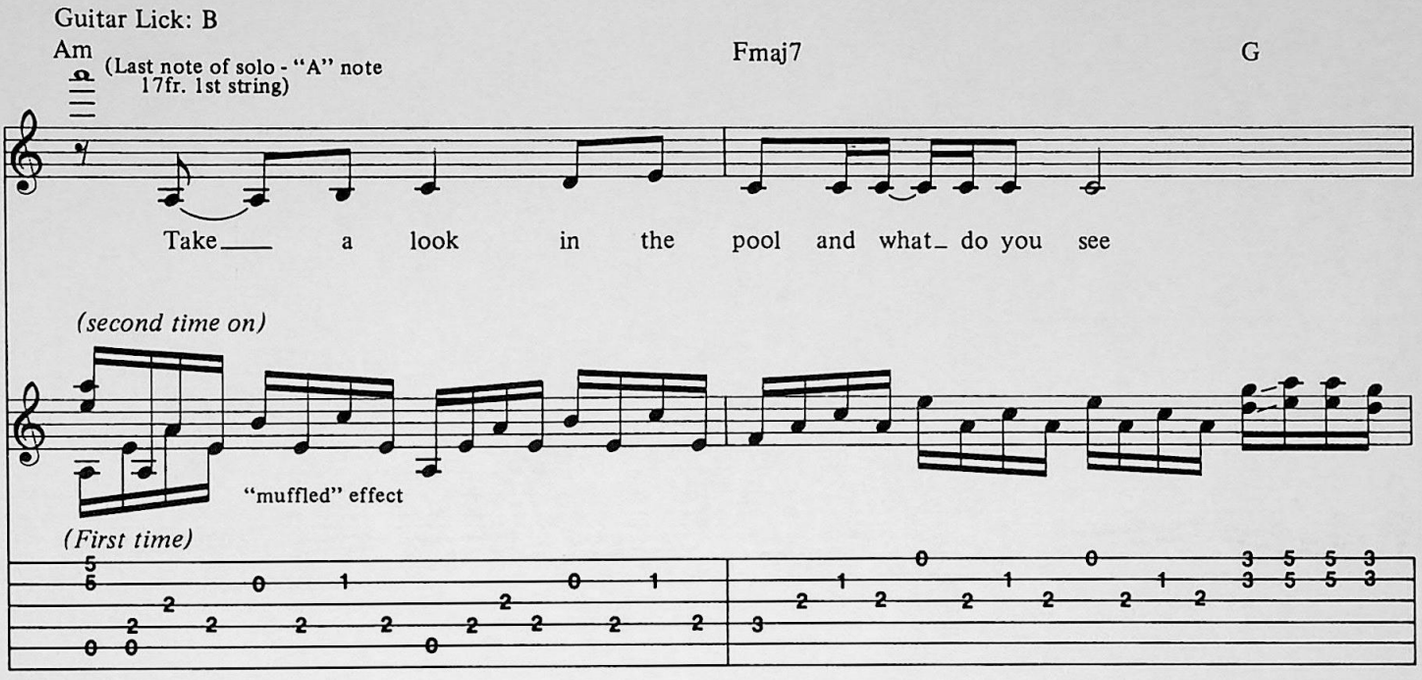
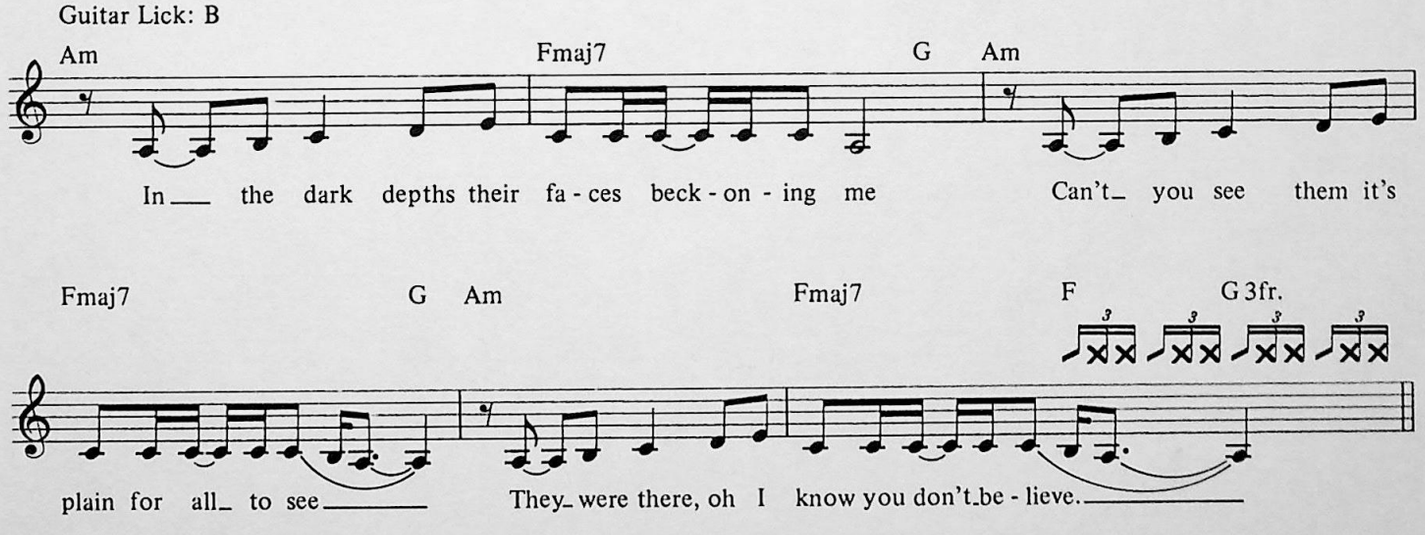


Guitar Lick: A Continues behind solo

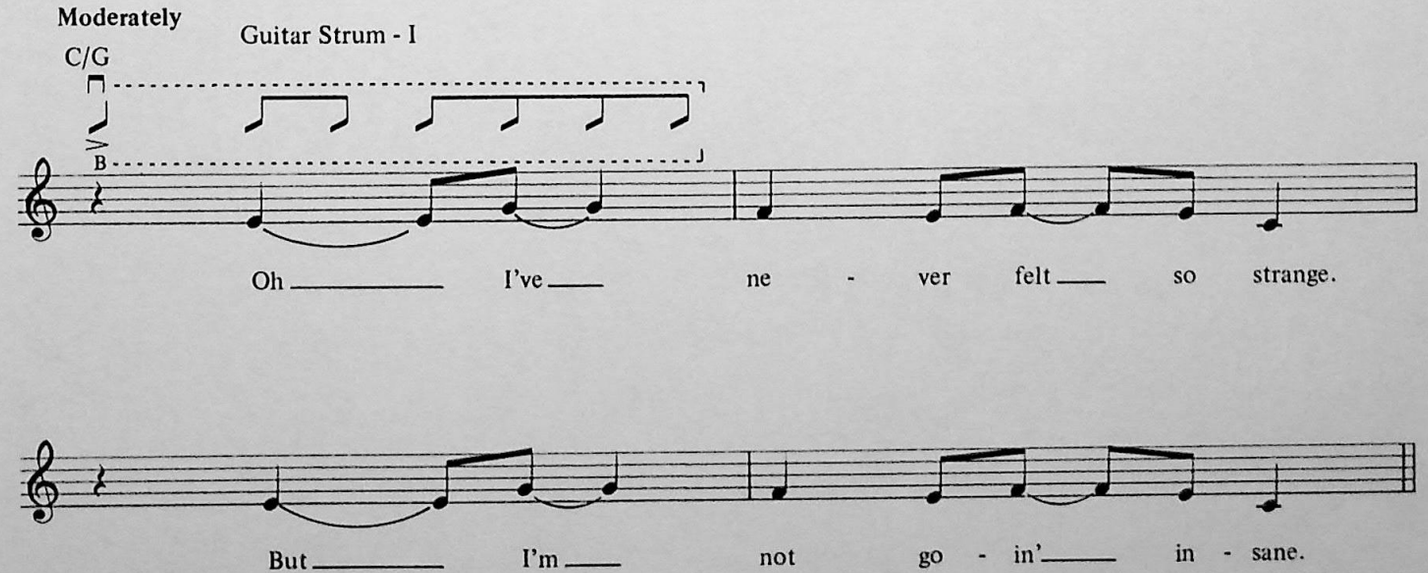


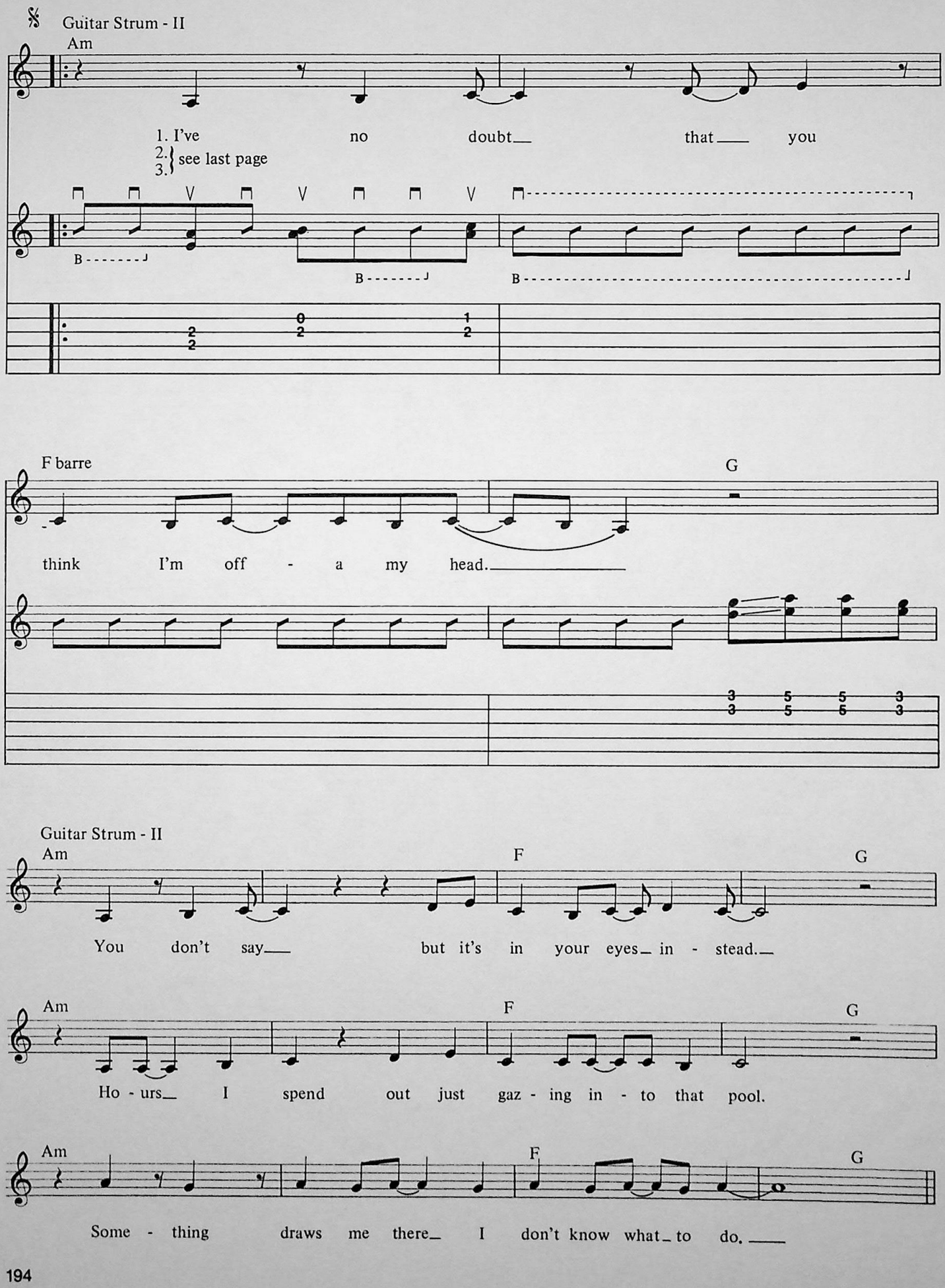


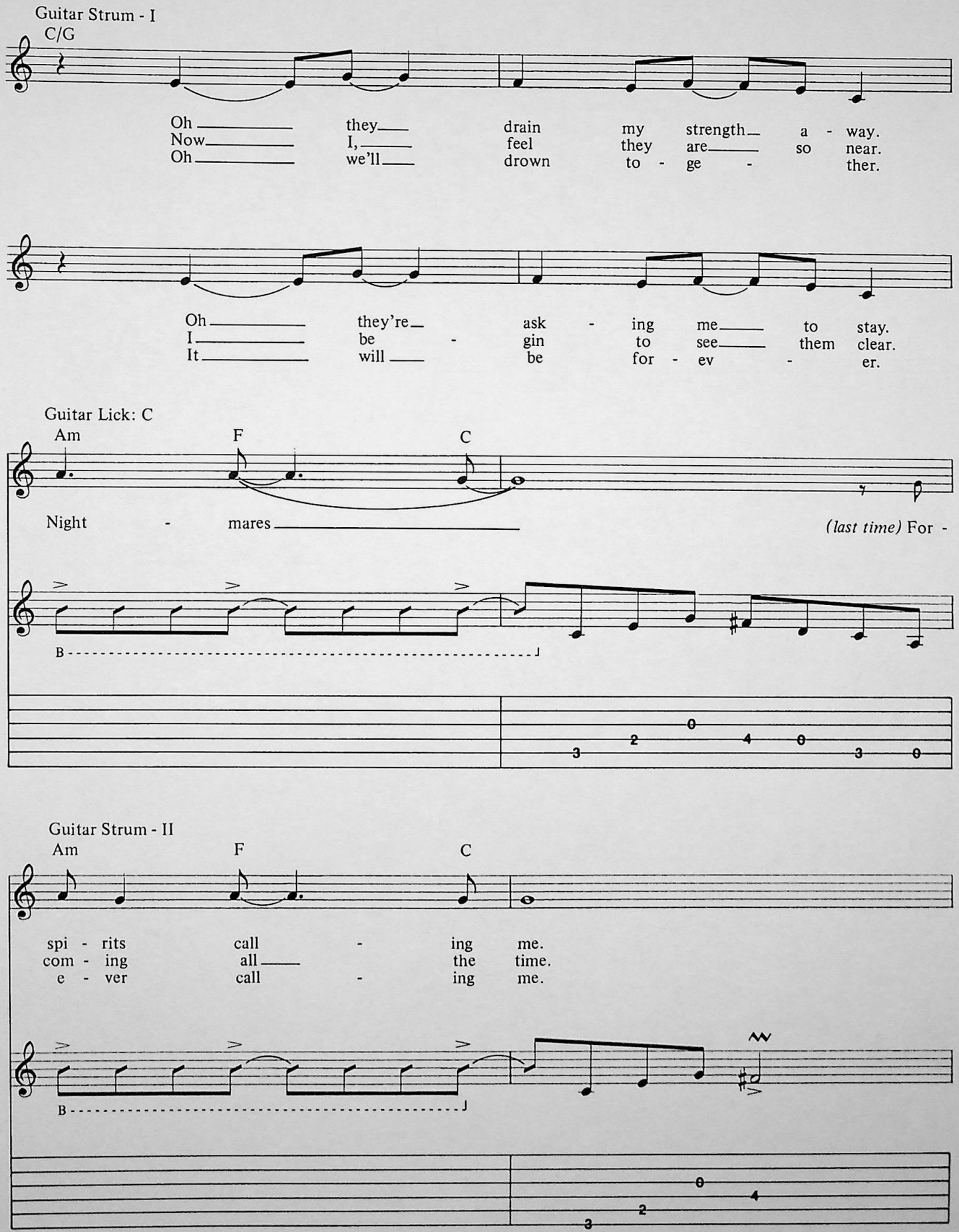

Guitar Lick: B
Am
(Last note of solo - "A" note 17fr. 1st string)
Fmaj7
G
Take a look in the pool and what do you see
(second time on)
"muffled" effect
(First time)


Guitar Lick: B
Am
Fmaj7
G
Am
In the dark depths their fa - ces beck - on - ing me
Can't you see them it's

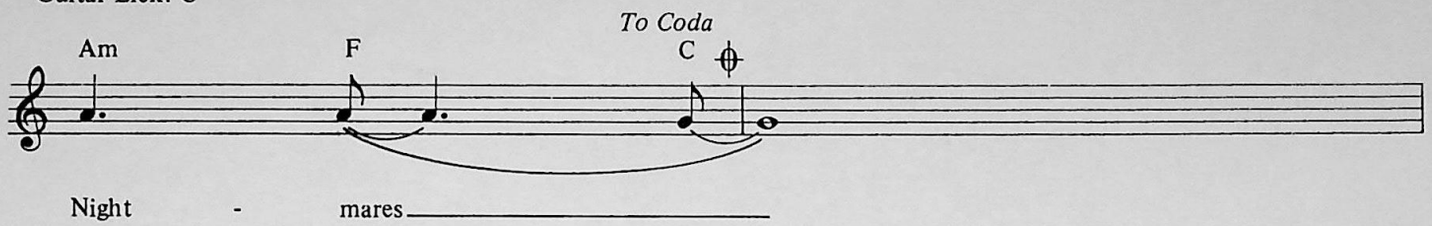
Fmaj7
G
Am
Fmaj7
F
G 3fr.
plain for all to see
They were there, oh I know you don't be - lieve.

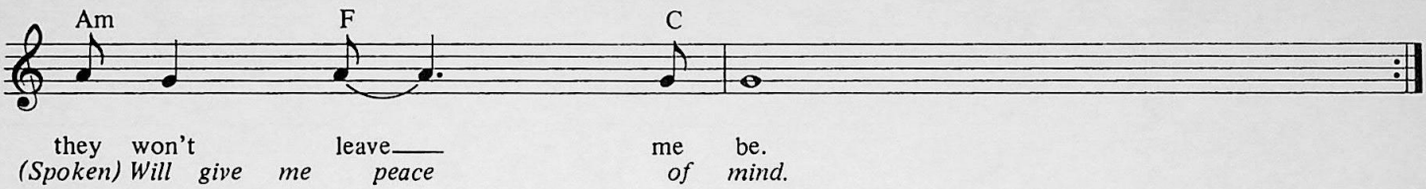

Moderately
Guitar Strum - I
C/G
B
Oh I've ne - ver felt so strange.
But I'm not go - in' in - sane.

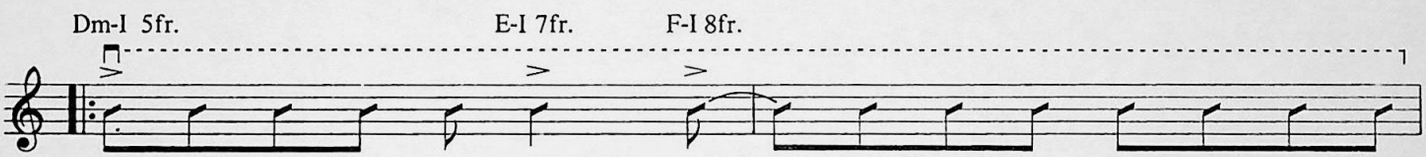

Guitar Strum - II
Am
1. I've no doubt that you
2.
3. see last page
F barre
G
think I'm off - a my head.
Guitar Strum - II
Am
F
G
You don't say but it's in your eyes in - stead.
Am
F
G
Ho - urs I spend out just gaz - ing in - to that pool.
Am
F
G
Some - thing draws me there I don't know what to do.

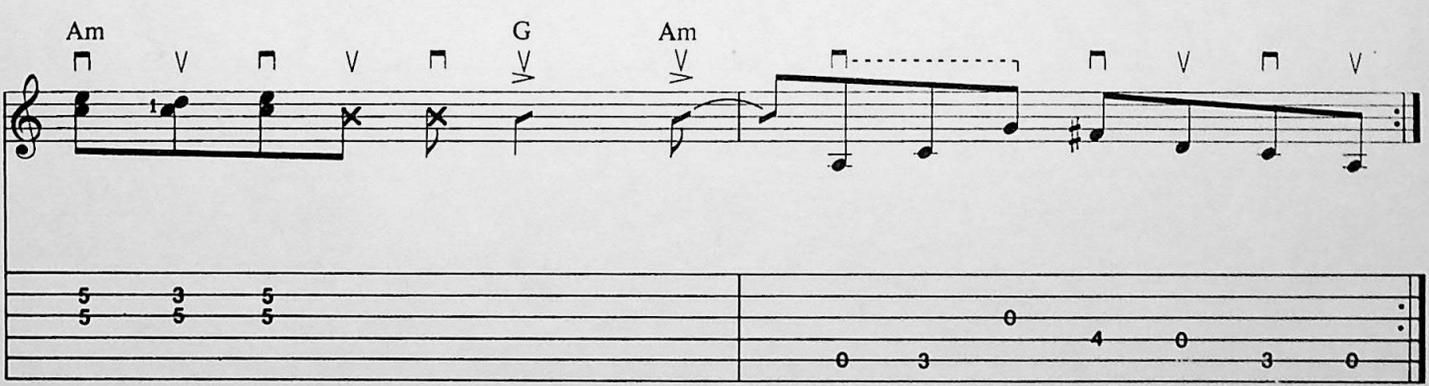

Guitar Strum - I
C/G
Oh they drain my strength a - way.
Now I, feel they are so near.
Oh we'll drown to - ge - ther.
Oh they're ask - ing me to stay.
I be - gin to see them clear.
It will be for - ev - er.
Guitar Lick: C
Am F C
Night - mares
(last time) For -
B
3 2 0 4 0 3 0
Guitar Strum - II
Am F C
spi - rits call - ing me.
com - ing all the time.
e - ver call - ing me.
B
3 2 0 4

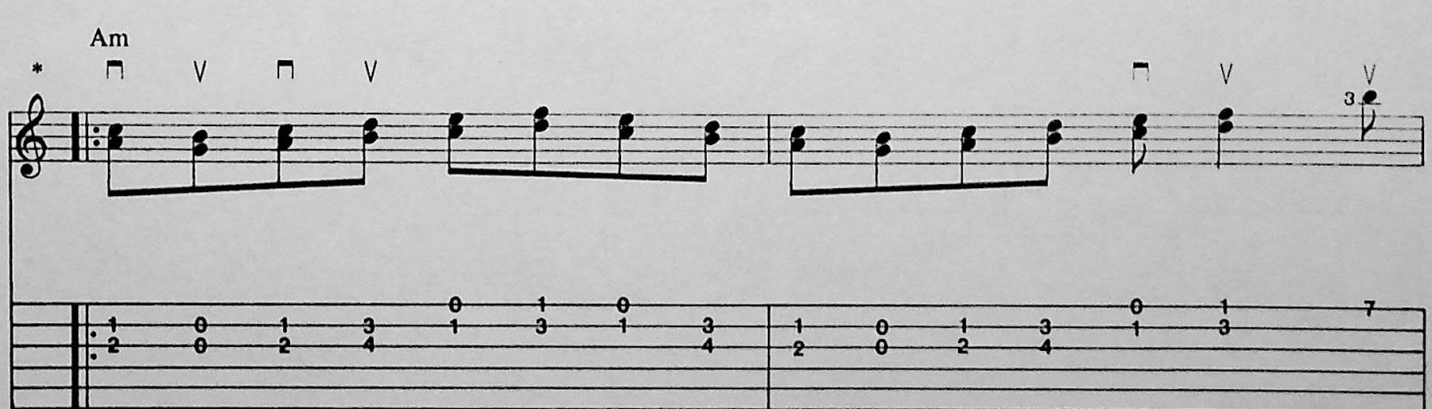
Guitar Lick: C



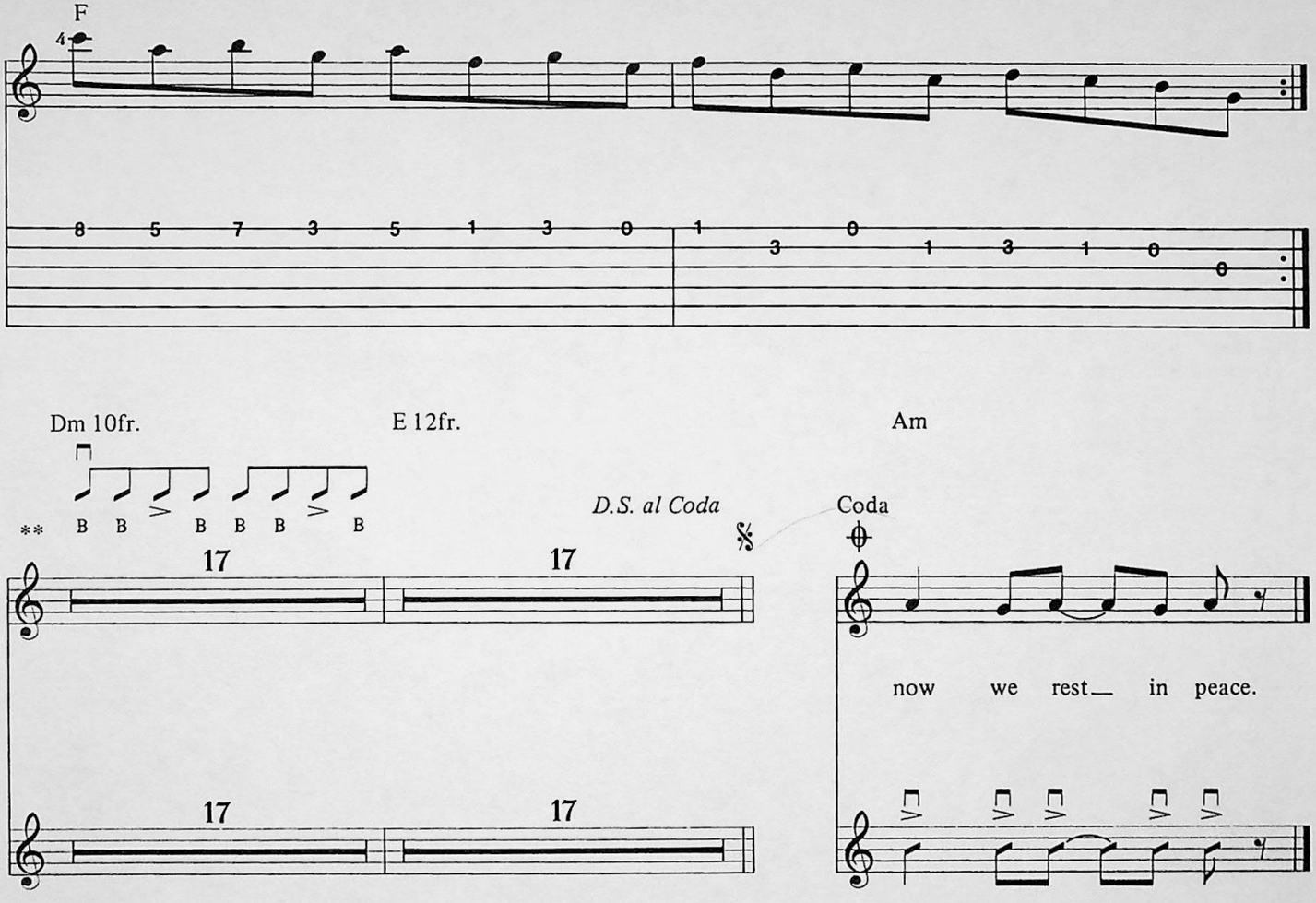








* This double guitar part on the record has been arranged for one guitar. If it's too difficult to play, then play only the top line.



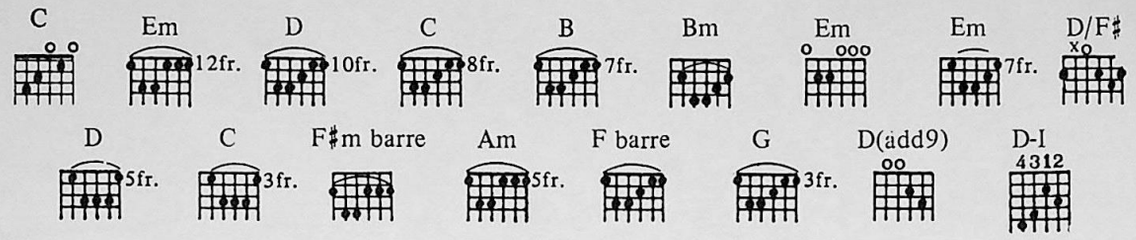
** The 34 bar improvised solo has been omitted. This is the rhythmic structure underneath the solo. For practical use, play each measure 2 times.

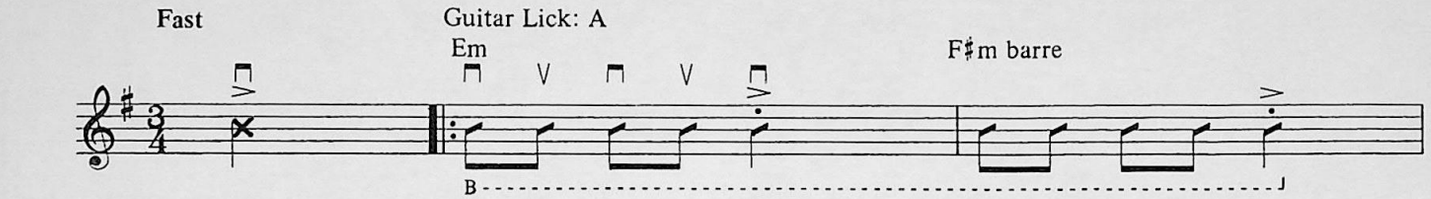
2. All my life's blood is slowly draining away.
And I feel that I'm weaker every day.
Somehow I know I haven't long to go,
Joining them at the bottom of the pool.

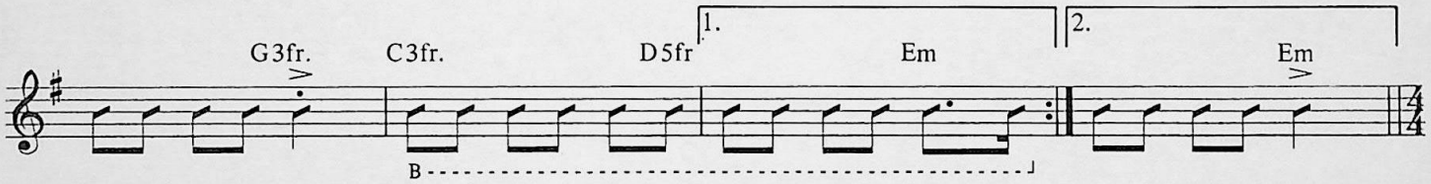
3. Now it's clear and I know what I have to do
I must take you down there to look at them too.
Hand in hand, then we'll jump right into the pool.
Can't you see, not just me, they want you too.

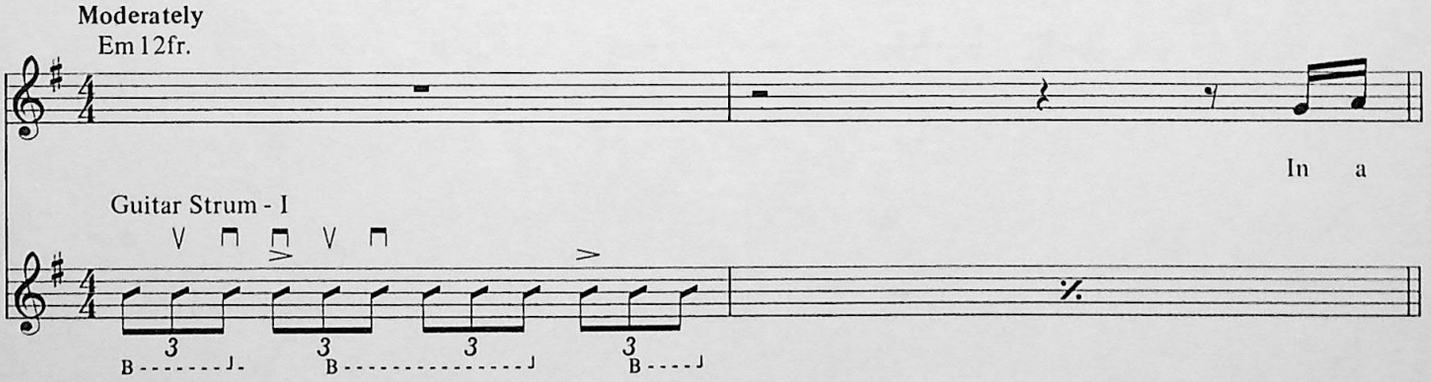
QUEST FOR FIRE

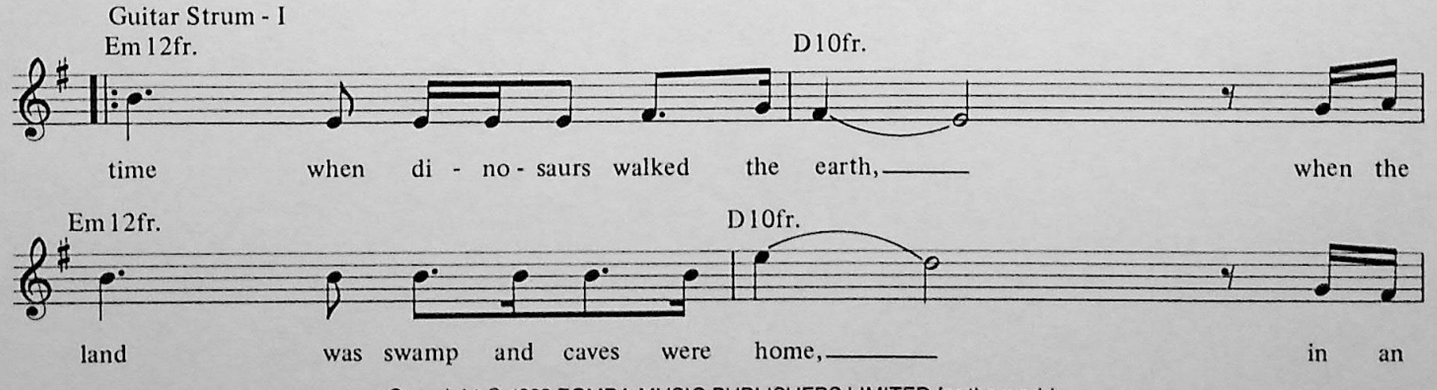
Words and Music by
Steve Harris











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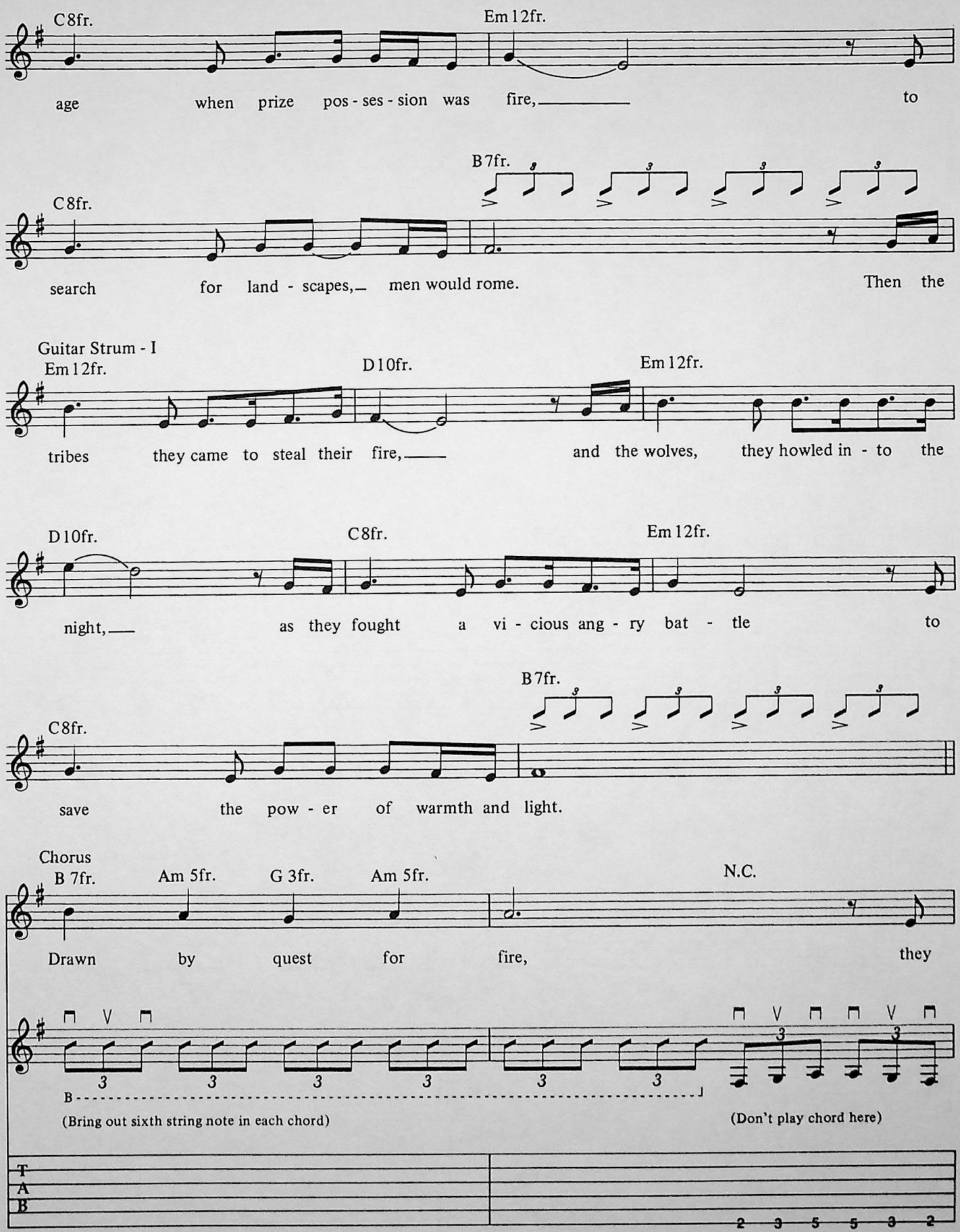
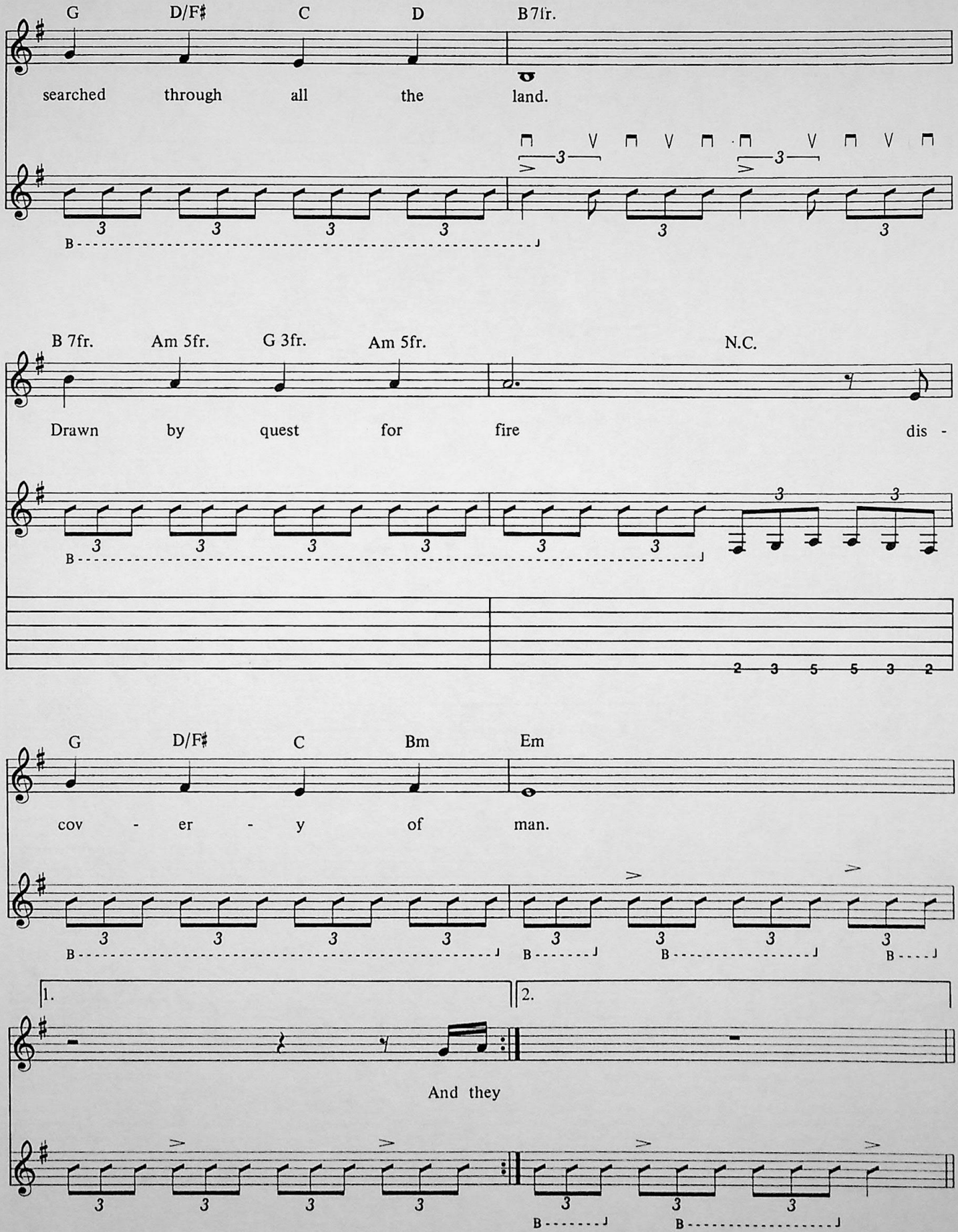
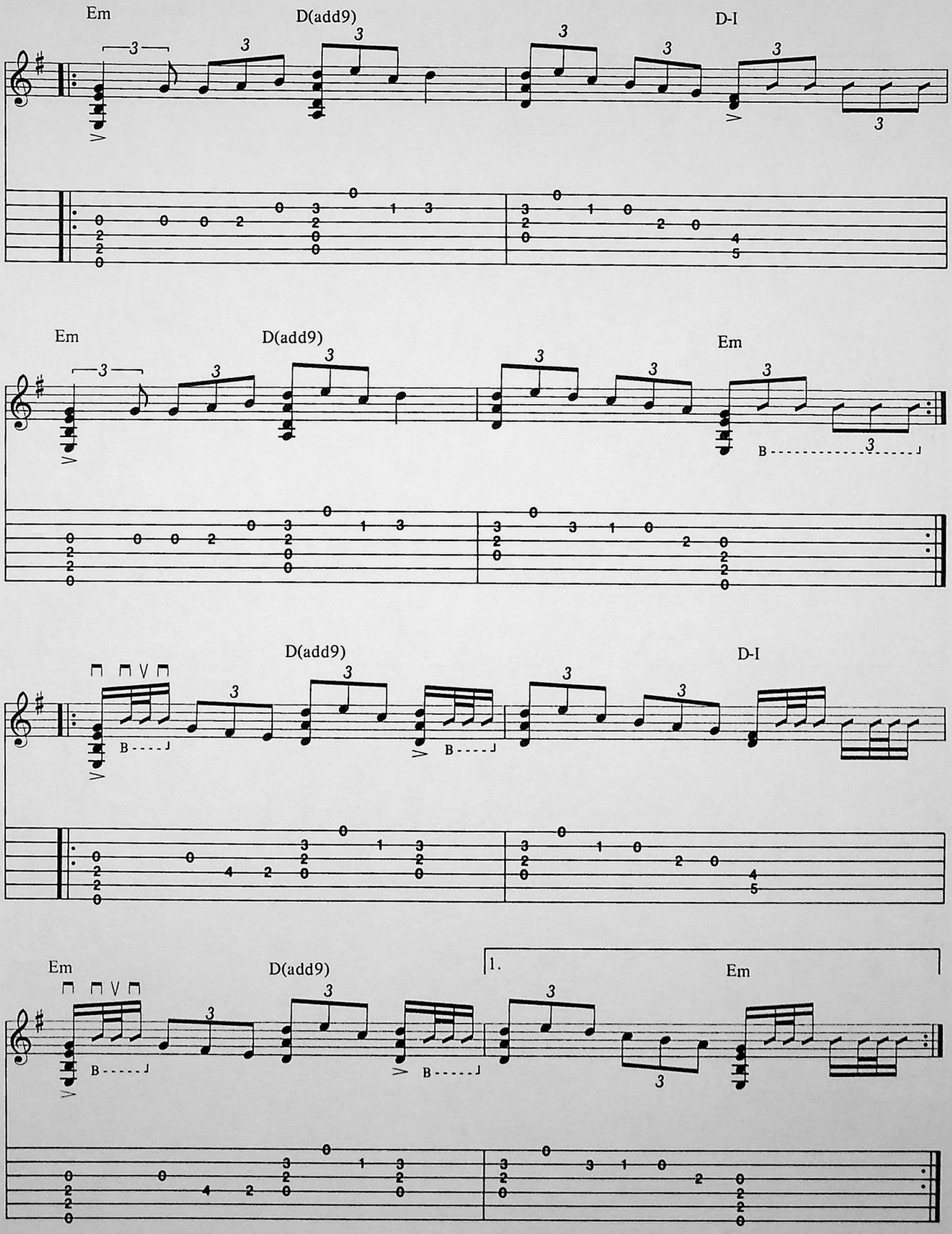
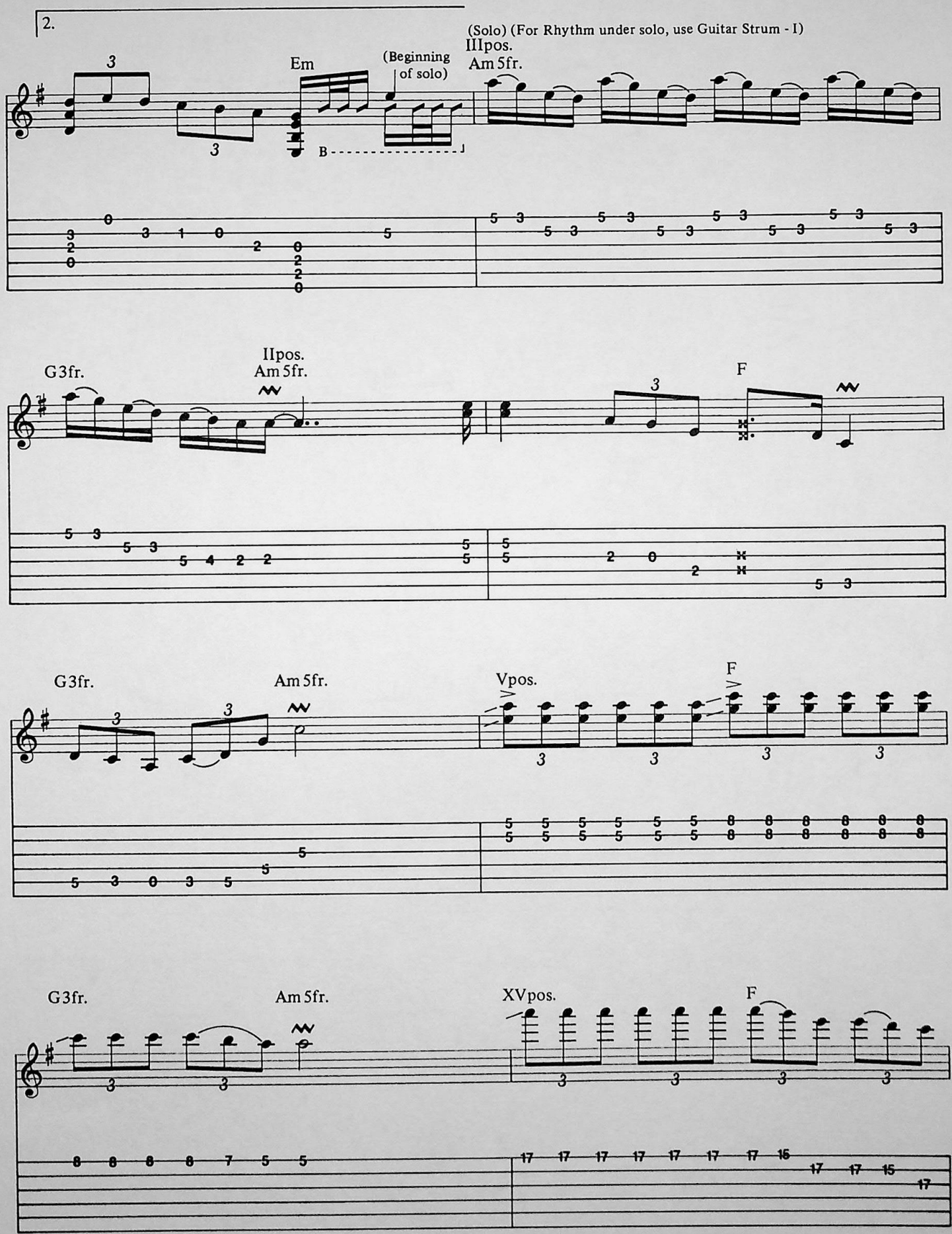
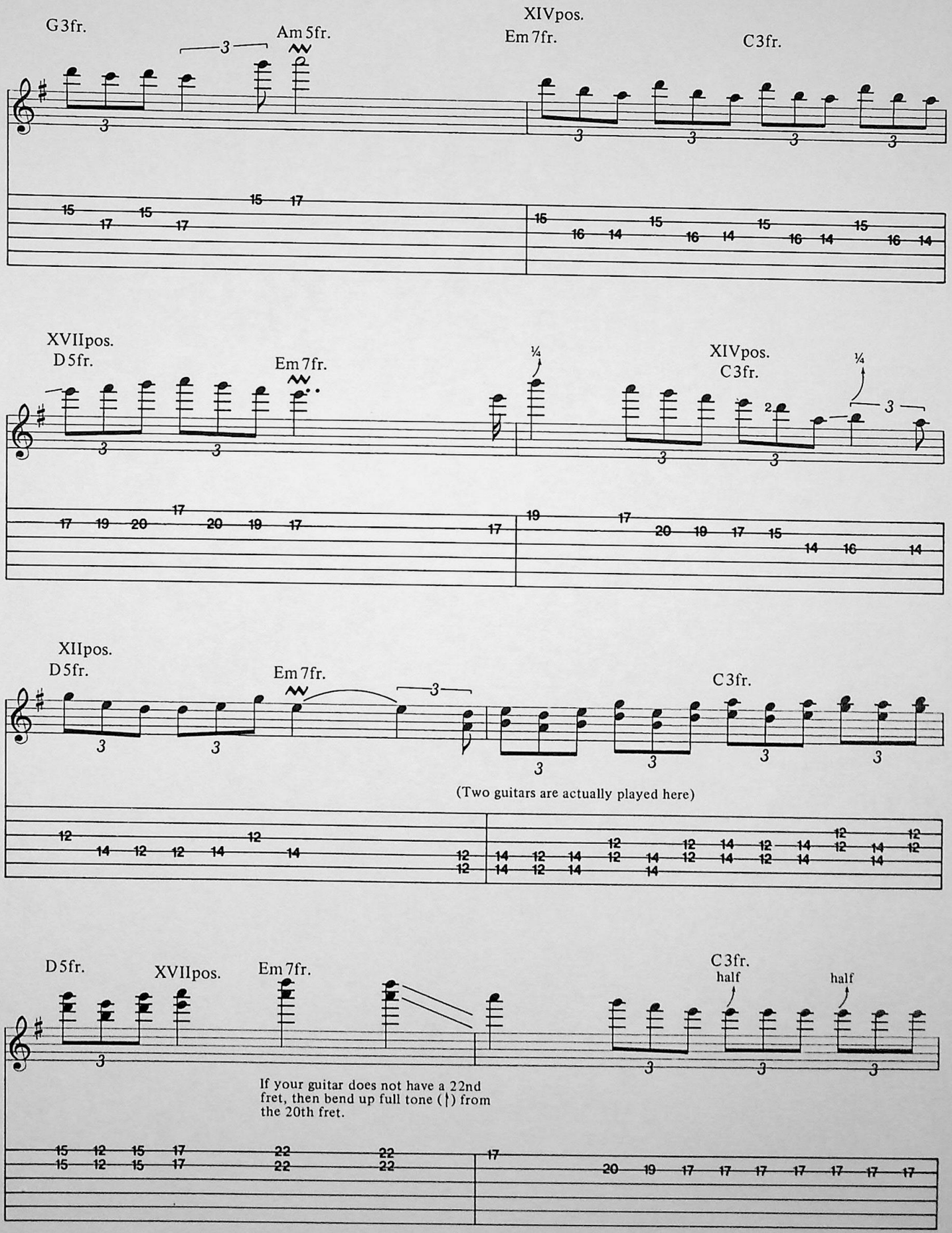
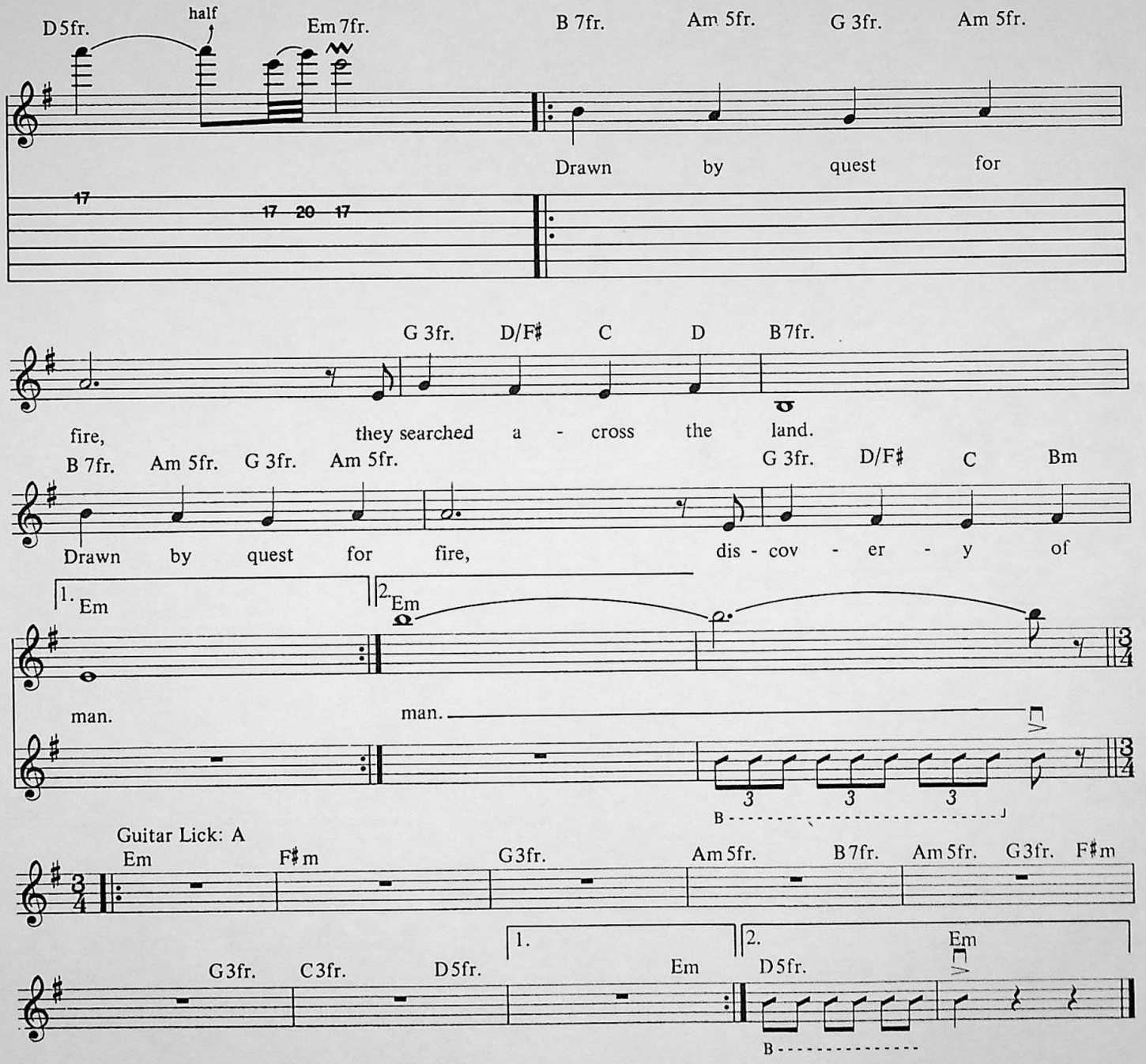

C8fr.
Em12fr.
age when prize pos - ses - sion was fire, to
B7fr.
C8fr.
search for land - scapes, men would rome. Then the
Guitar Strum - I
Em12fr.
D10fr.
Em12fr.
tribes they came to steal their fire, and the wolves, they howled in - to the
D10fr.
C8fr.
Em12fr.
night, as they fought a vi - cious ang - ry bat - tle to
B7fr.
C8fr.
save the pow - er of warmth and light.
Chorus
B 7fr.
Am 5fr.
G 3fr.
Am 5fr.
N.C.
Drawn by quest for fire, they
B
(Bring out sixth string note in each chord)
(Don't play chord here)
T
A
B
2 3 5 5 3 2


G D/F♯ C D B7fr.
searched through all the land.
B 7fr. Am 5fr. G 3fr. Am 5fr. N.C.
Drawn by quest for fire dis -
G D/F♯ C Bm Em
cov - er - y of man.
1. 2.
And they


Em
D(add9)
D-I
Em
D(add9)
Em
D(add9)
D-I
Em
D(add9)
1.
Em


2.
(Solo) (For Rhythm under solo, use Guitar Strum - I)
IIIpos.
Am 5fr.
Em
(Beginning of solo)
B
IIpos.
Am 5fr.
G3fr.
F
G3fr.
Am 5fr.
Vpos.
F
G3fr.
Am 5fr.
XVpos.
F


G 3fr.
Am 5fr.
XIVpos.
Em 7fr.
C 3fr.
XVIIpos.
D 5fr.
Em 7fr.
XIVpos.
C 3fr.
XIIpos.
D 5fr.
Em 7fr.
C 3fr.
(Two guitars are actually played here)
D 5fr.
XVIIpos.
Em 7fr.
C 3fr.
half
half
If your guitar does not have a 22nd fret, then bend up full tone (↑) from the 20th fret.

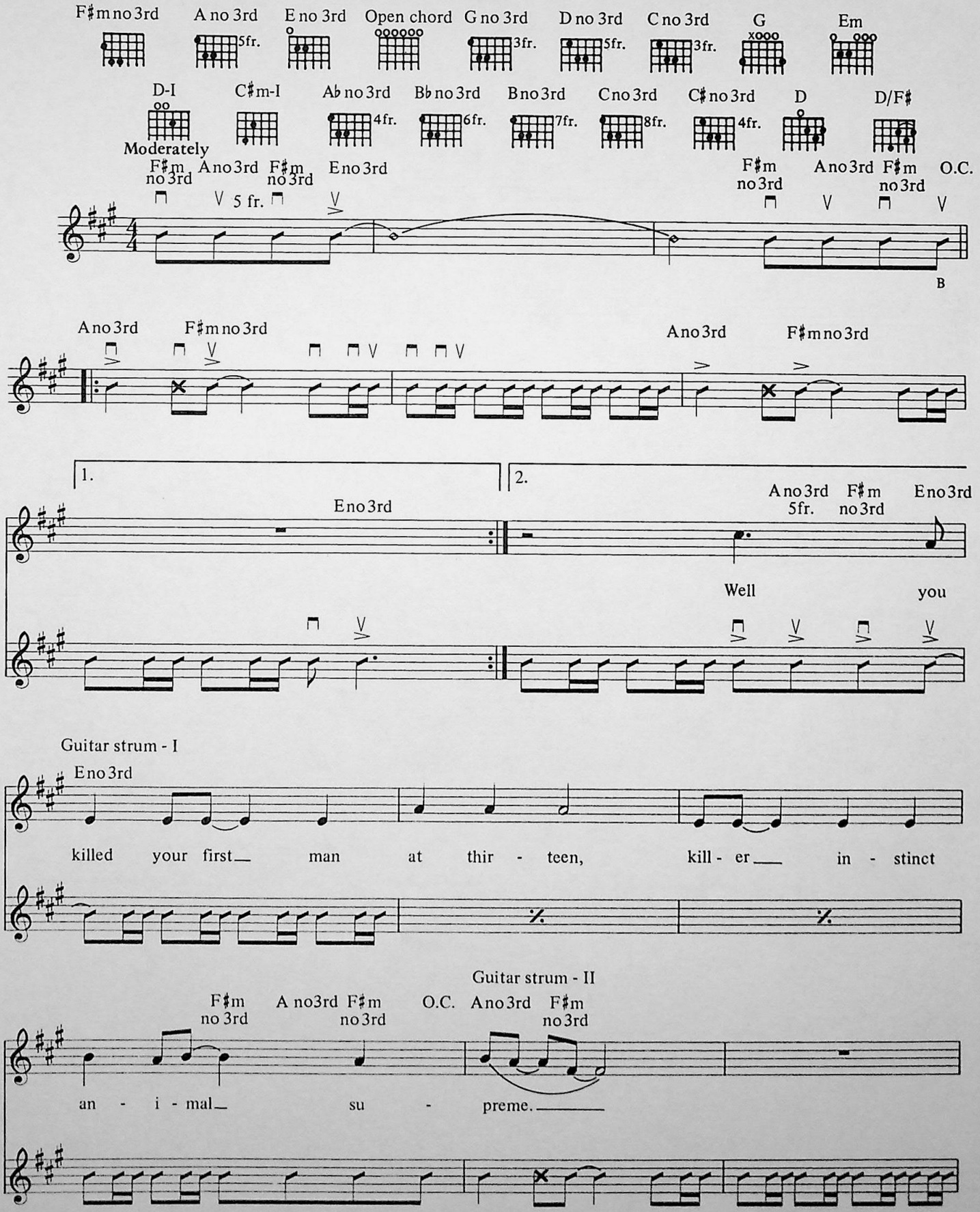


2. And they thought that when the embers died away,
that the flame of life had burnt and died.
Didn't know the sparks that made the fire
were made by rubbing stick and stone.
So they ploughed thru forest and swamps of danger,
and they fought the cannibal tribes and beasts
in the search to find another fire,
to regain the power of light and heat.

Chorus

SUN AND STEEL

Words and Music by
Bruce Dickinson and Adrian Smith



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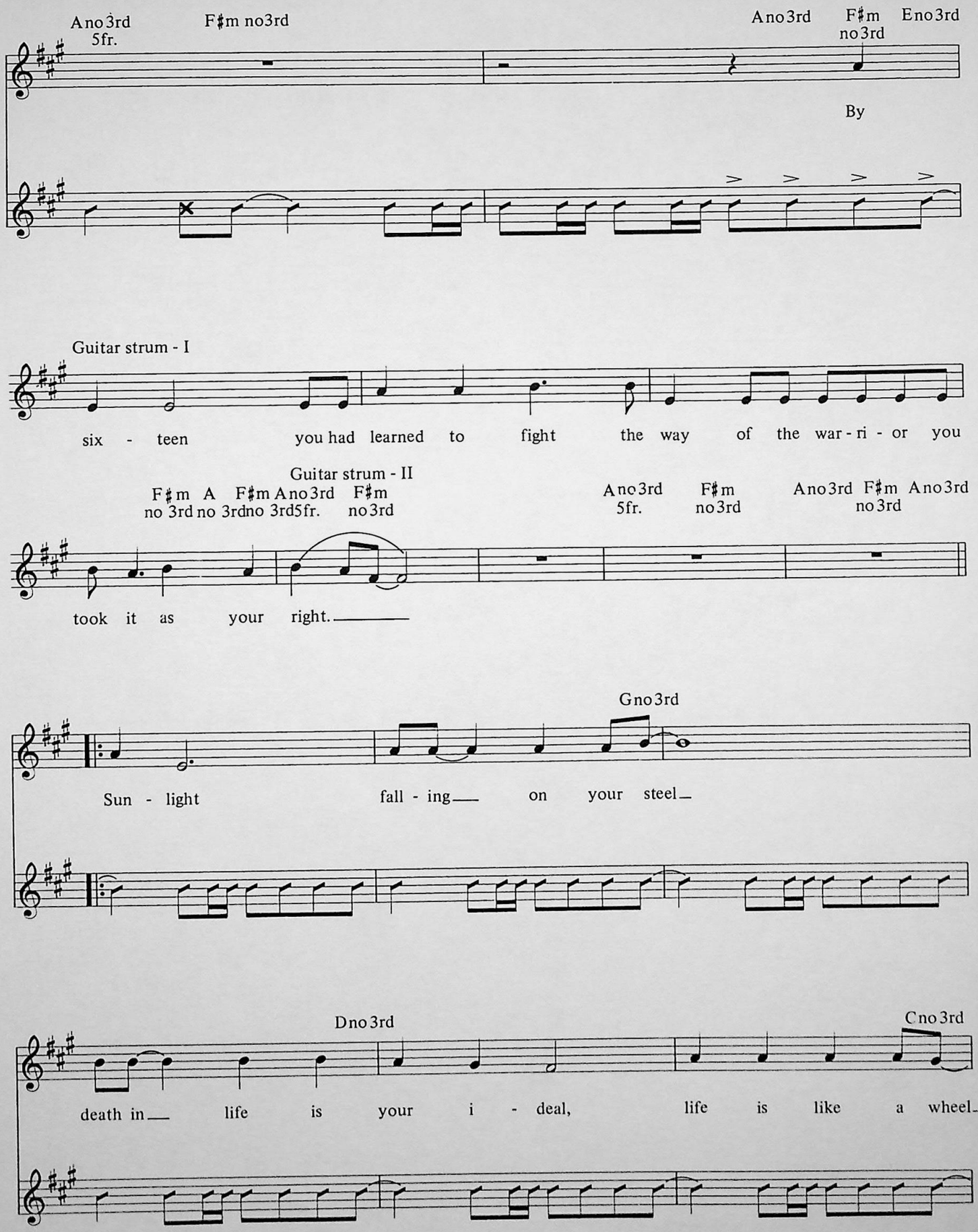
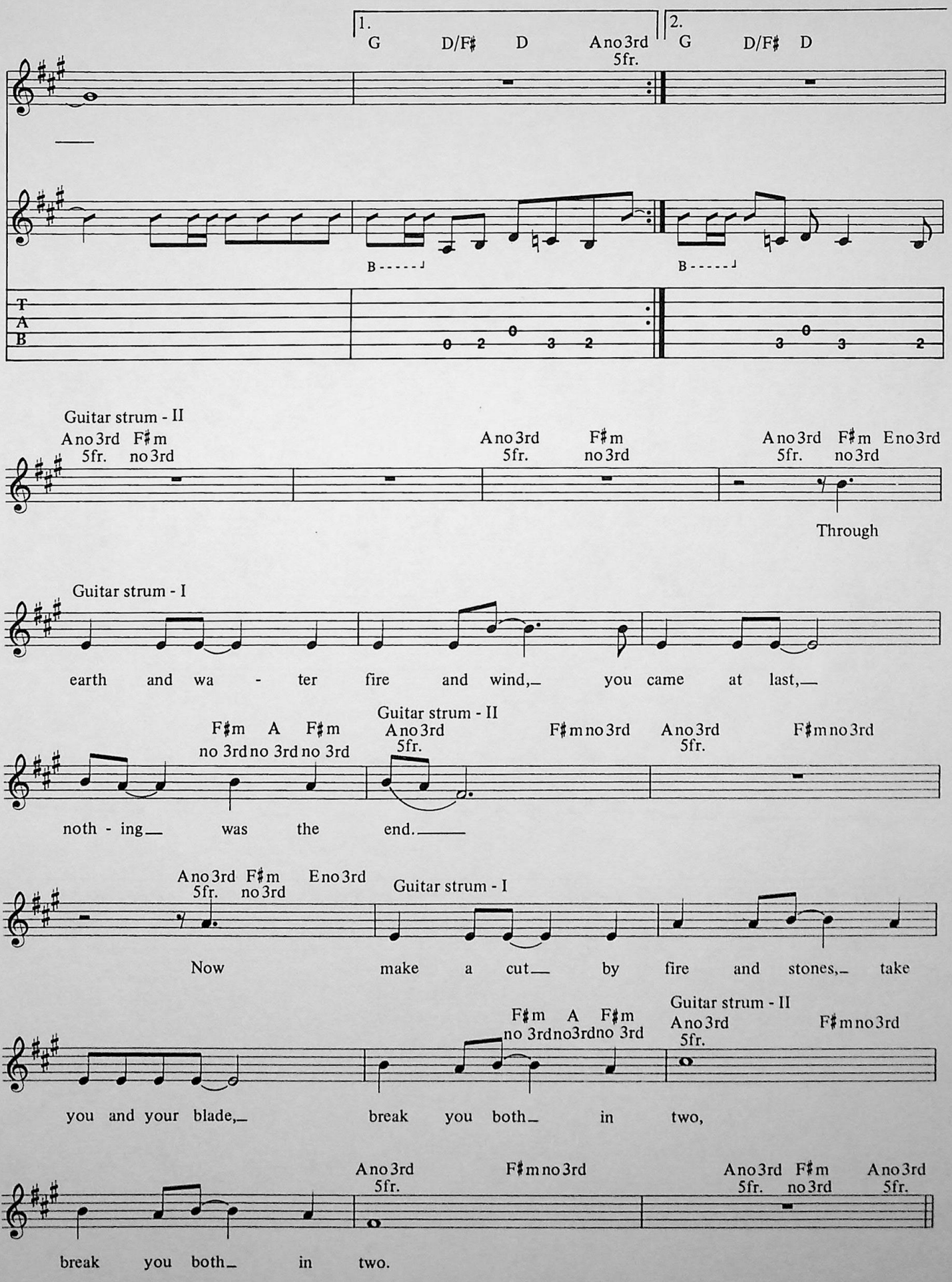
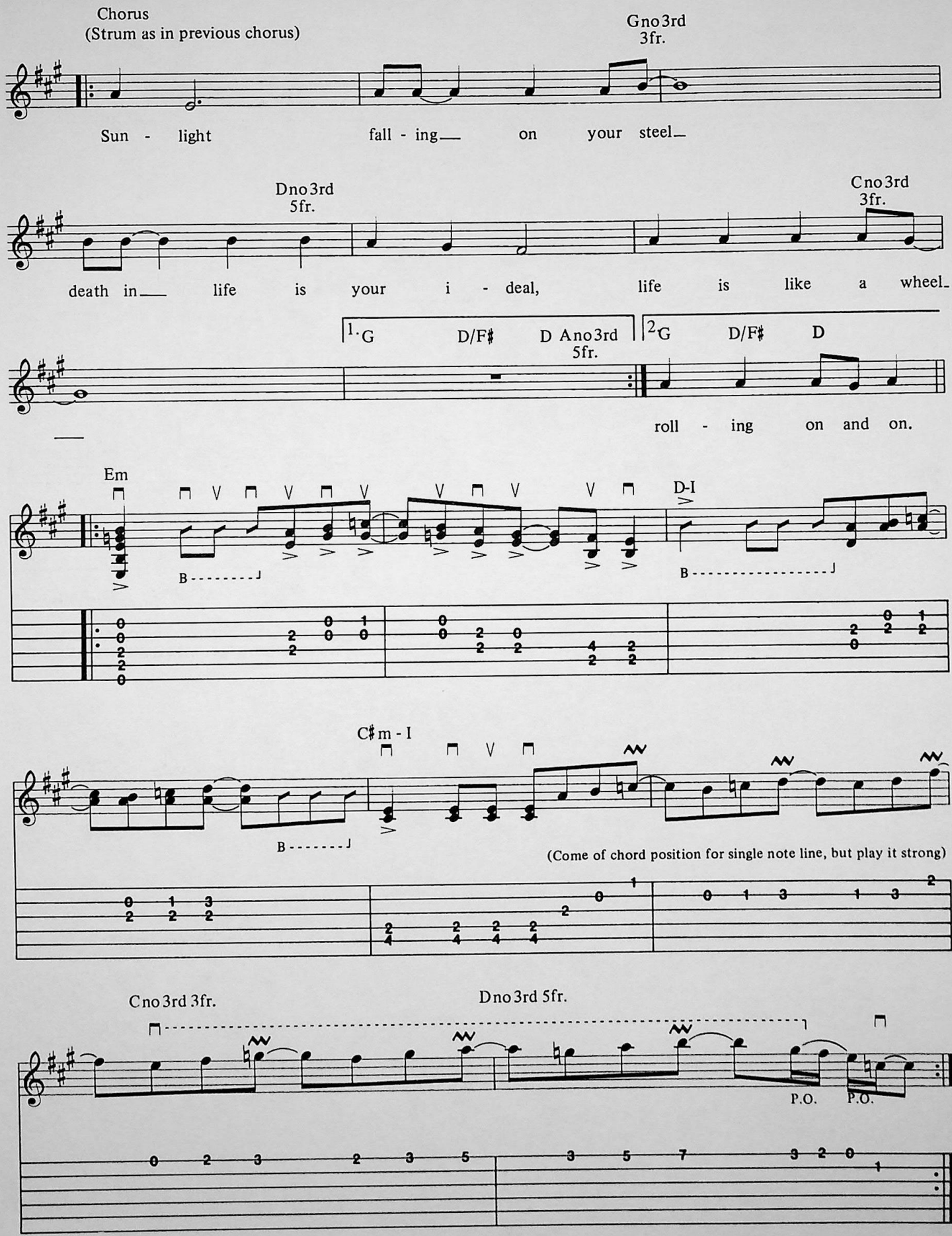
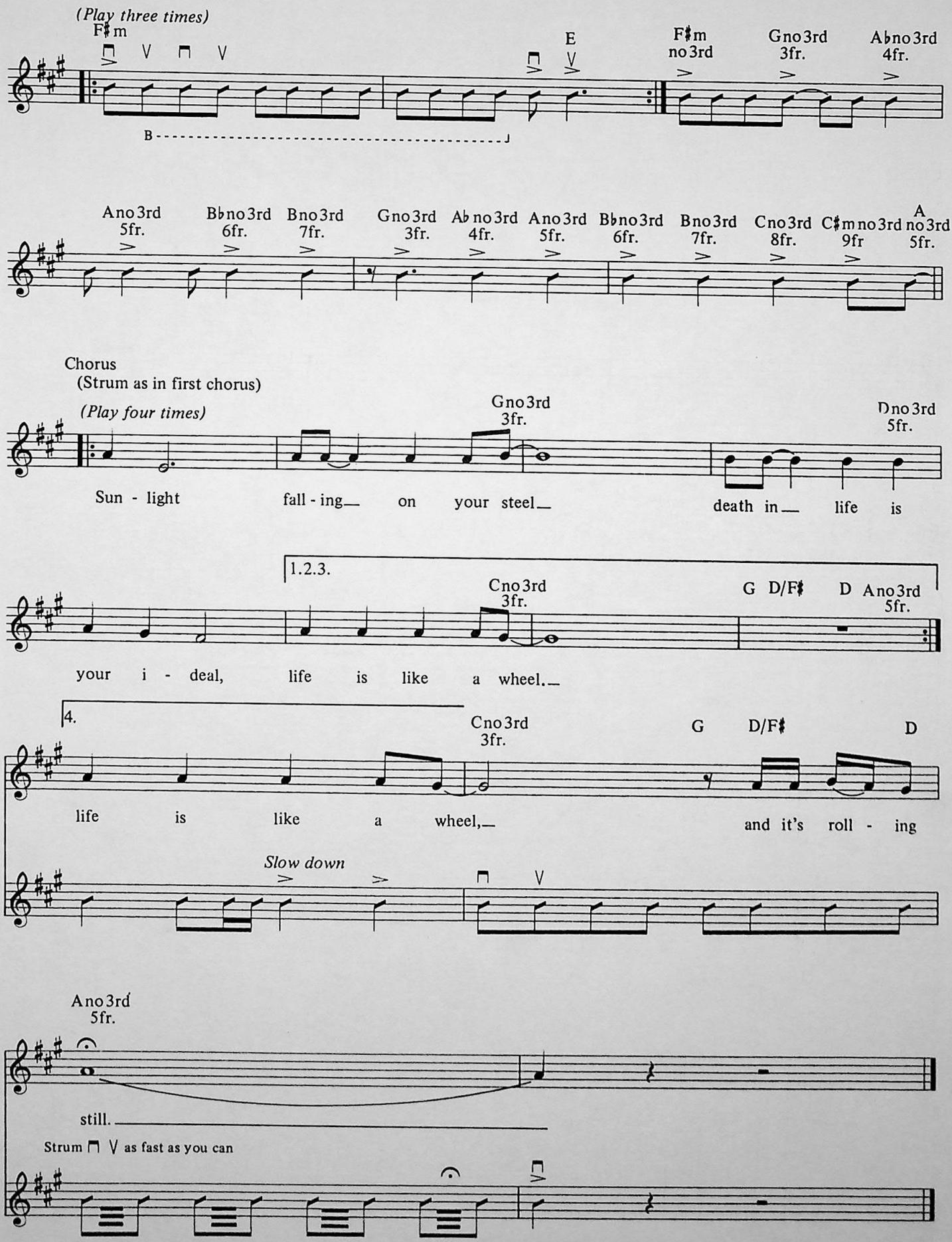

A no 3rd
5fr.
F♯m no3rd
A no3rd
F♯m
no3rd
E no3rd
By
Guitar strum - I
six - teen
you had learned to fight the way of the war - ri - or you
Guitar strum - II
F♯m A
no 3rd no 3rd
F♯m A no3rd F♯m
no 3rd 5fr. no3rd
A no3rd
5fr.
F♯m
no3rd
A no3rd F♯m A no3rd
no3rd
took it as your right.
G no3rd
Sun - light
fall - ing
on your steel
D no3rd
C no3rd
death in
life is your i - deal,
life is like a wheel

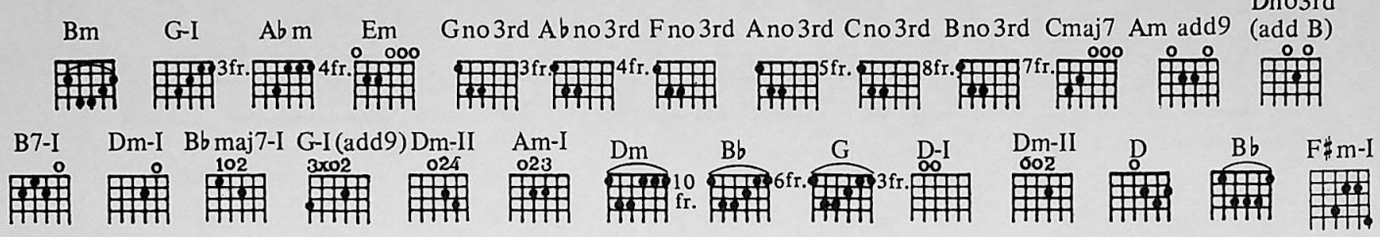

1.
G D/F♯ D Ano3rd 5fr.
2.
G D/F♯ D
B
T
A
B
Guitar strum - II
Ano3rd 5fr. F♯m no3rd
Ano3rd 5fr. F♯m no3rd
Ano3rd 5fr. F♯m no3rd Eno3rd
Through
Guitar strum - I
earth and wa - ter fire and wind, you came at last,
F♯m no 3rd A no 3rd F♯m no 3rd
Guitar strum - II
Ano3rd 5fr.
F♯mno3rd
Ano3rd 5fr.
F♯mno3rd
noth - ing was the end.
Ano3rd 5fr. F♯m no3rd Eno3rd
Guitar strum - I
Now make a cut by fire and stones, take
F♯m no 3rd A no3rd F♯m no 3rd
Guitar strum - II
Ano3rd 5fr.
F♯mno3rd
you and your blade, break you both in two,
Ano3rd 5fr.
F♯mno3rd
Ano3rd 5fr. F♯m no3rd Ano3rd 5fr.
break you both in two.


Chorus
(Strum as in previous chorus)
Gno3rd
3fr.
Sun - light fall - ing on your steel
Dno3rd
5fr.
Cno3rd
3fr.
death in life is your i - deal, life is like a wheel
1. G D/F♯ D Ano3rd
5fr.
2 G D/F♯ D
roll - ing on and on.
Em
D-I
C♯m - I
(Come of chord position for single note line, but play it strong)
Cno3rd 3fr.
Dno3rd 5fr.
P.O.
P.O.

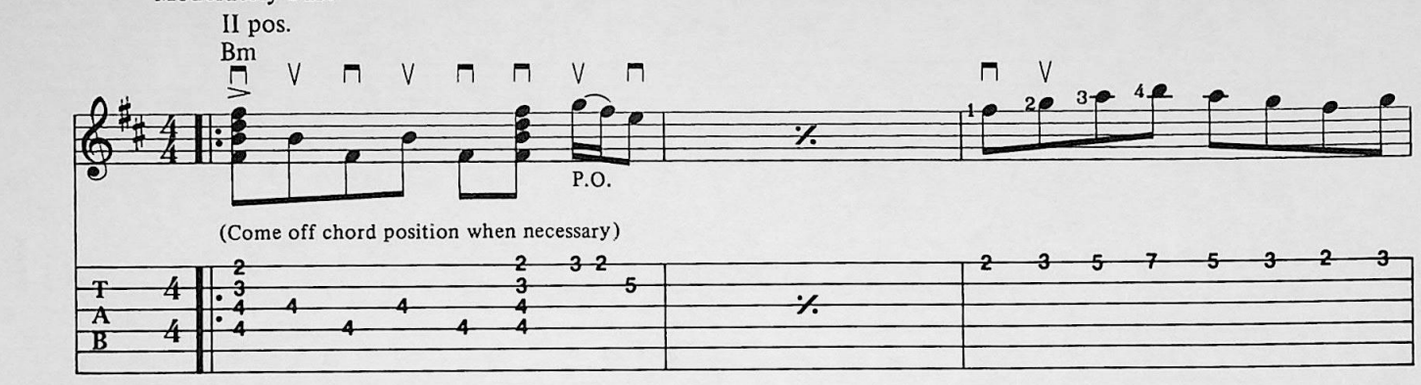

(Play three times)
F♯m
E
F♯m no3rd
Gno3rd 3fr.
A♭no3rd 4fr.
B
Ano3rd 5fr.
B♭no3rd 6fr.
Bno3rd 7fr.
Gno3rd 3fr.
A♭no3rd 4fr.
Ano3rd 5fr.
B♭no3rd 6fr.
Bno3rd 7fr.
Cno3rd 8fr.
C♯mno3rd 9fr
A no3rd 5fr.
Chorus
(Strum as in first chorus)
(Play four times)
Gno3rd 3fr.
Dno3rd 5fr.
Sun - light fall - ing on your steel death in life is
1.2.3.
Cno3rd 3fr.
G D/F♯ D Ano3rd 5fr.
your i - deal, life is like a wheel.
4.
Cno3rd 3fr.
G D/F♯ D
life is like a wheel, and it's roll - ing
Slow down
Ano3rd 5fr.
still.
Strum ⊓ ∨ as fast as you can

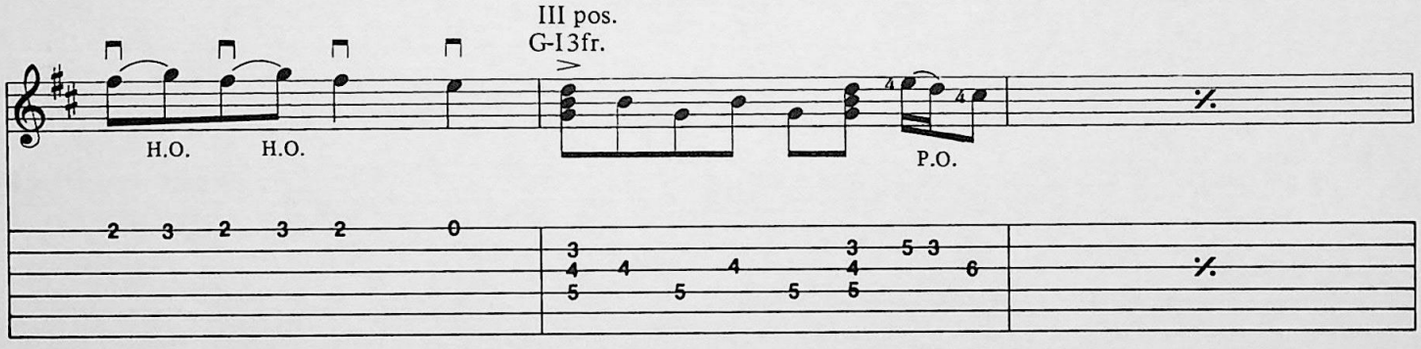
TO TAME A LAND

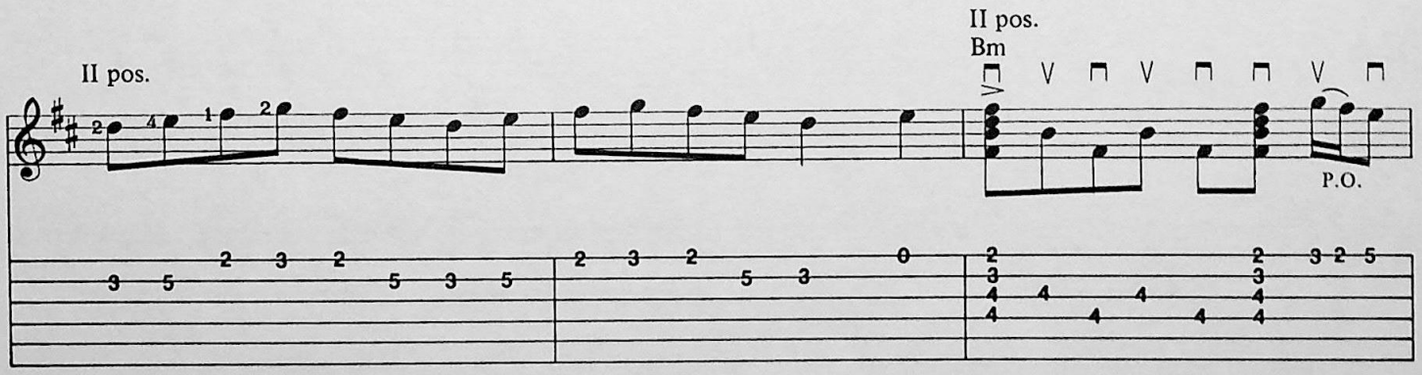
Words and Music by
Steve Harris

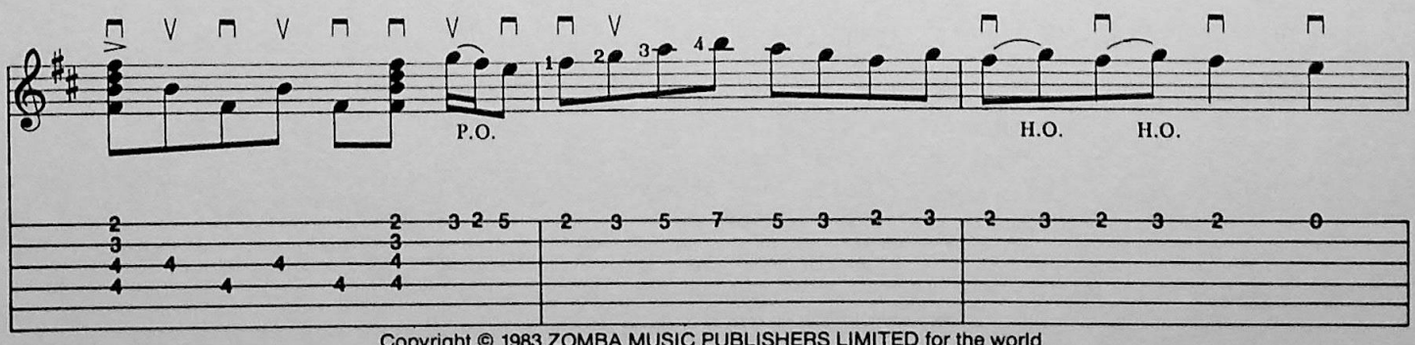


Moderately Fast









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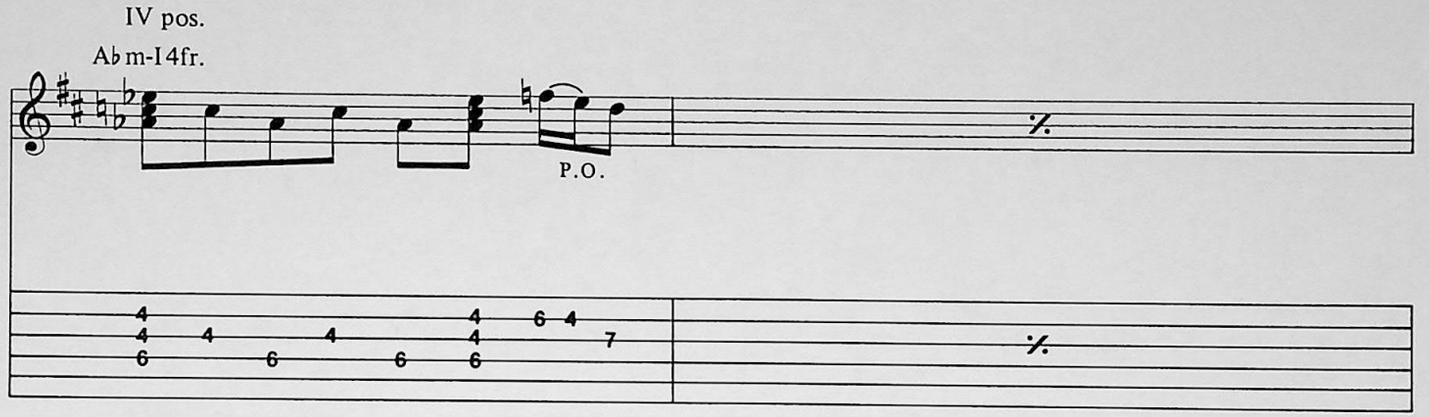
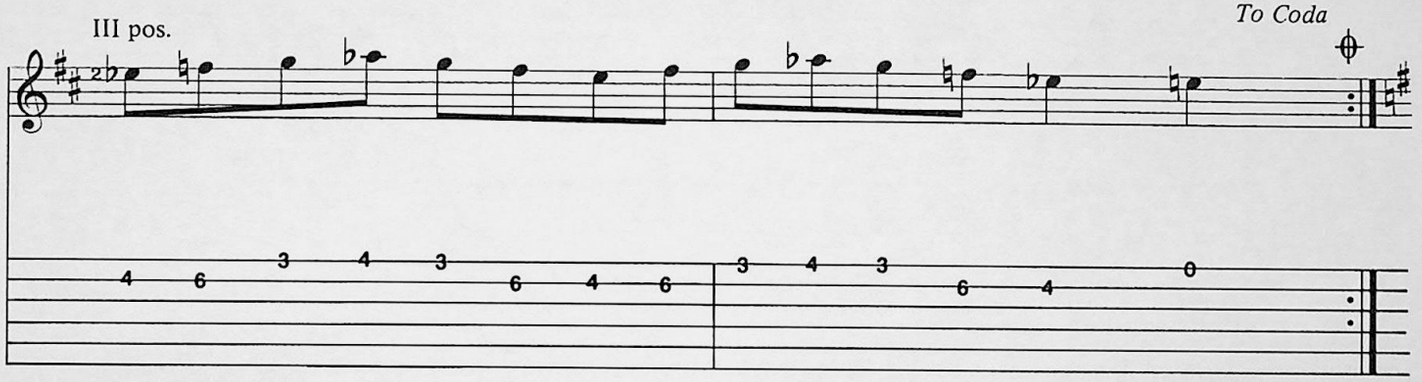
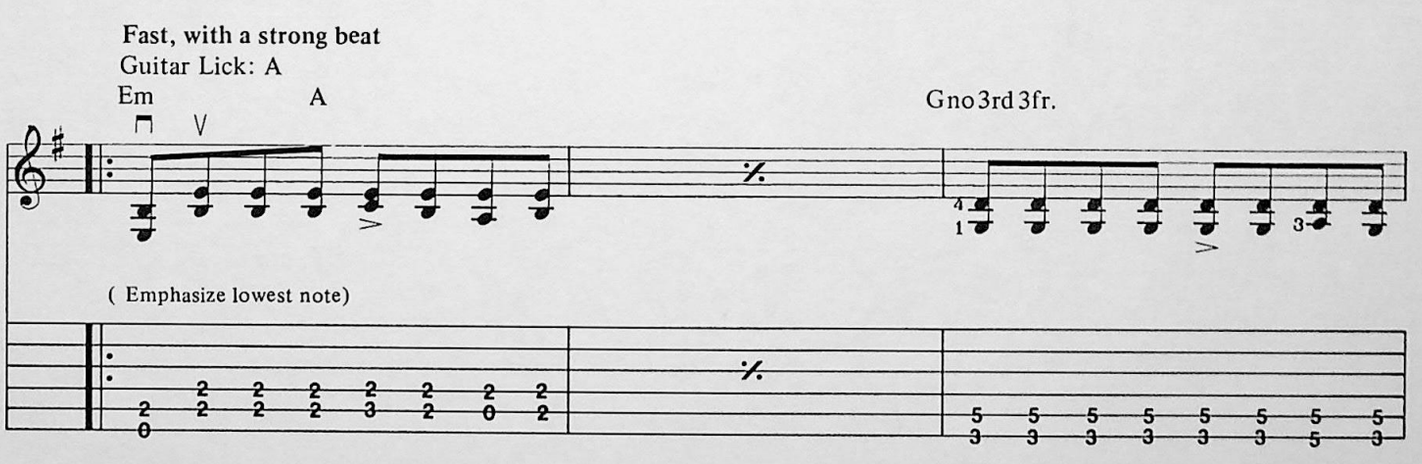
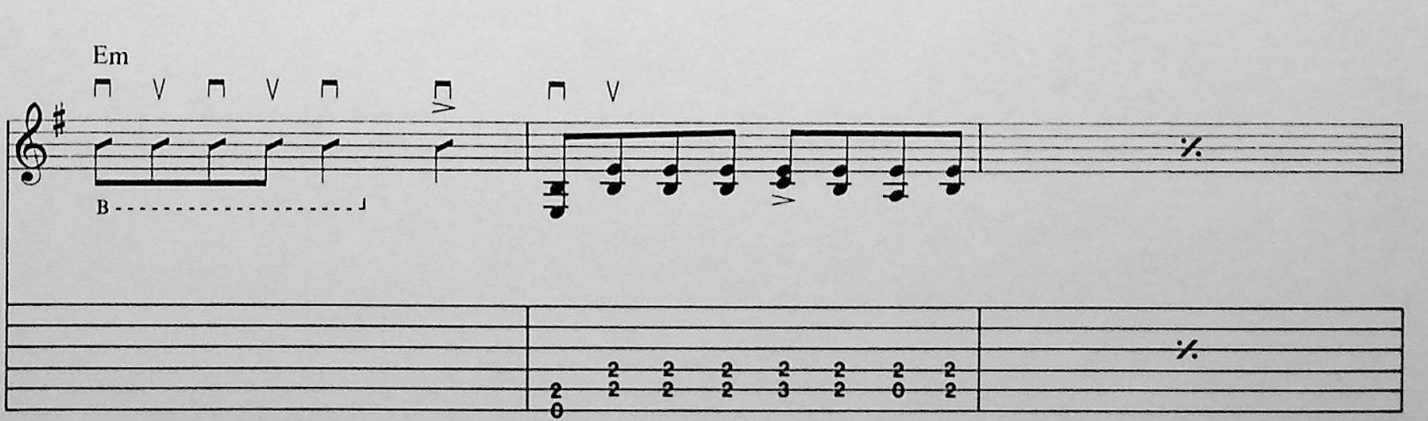
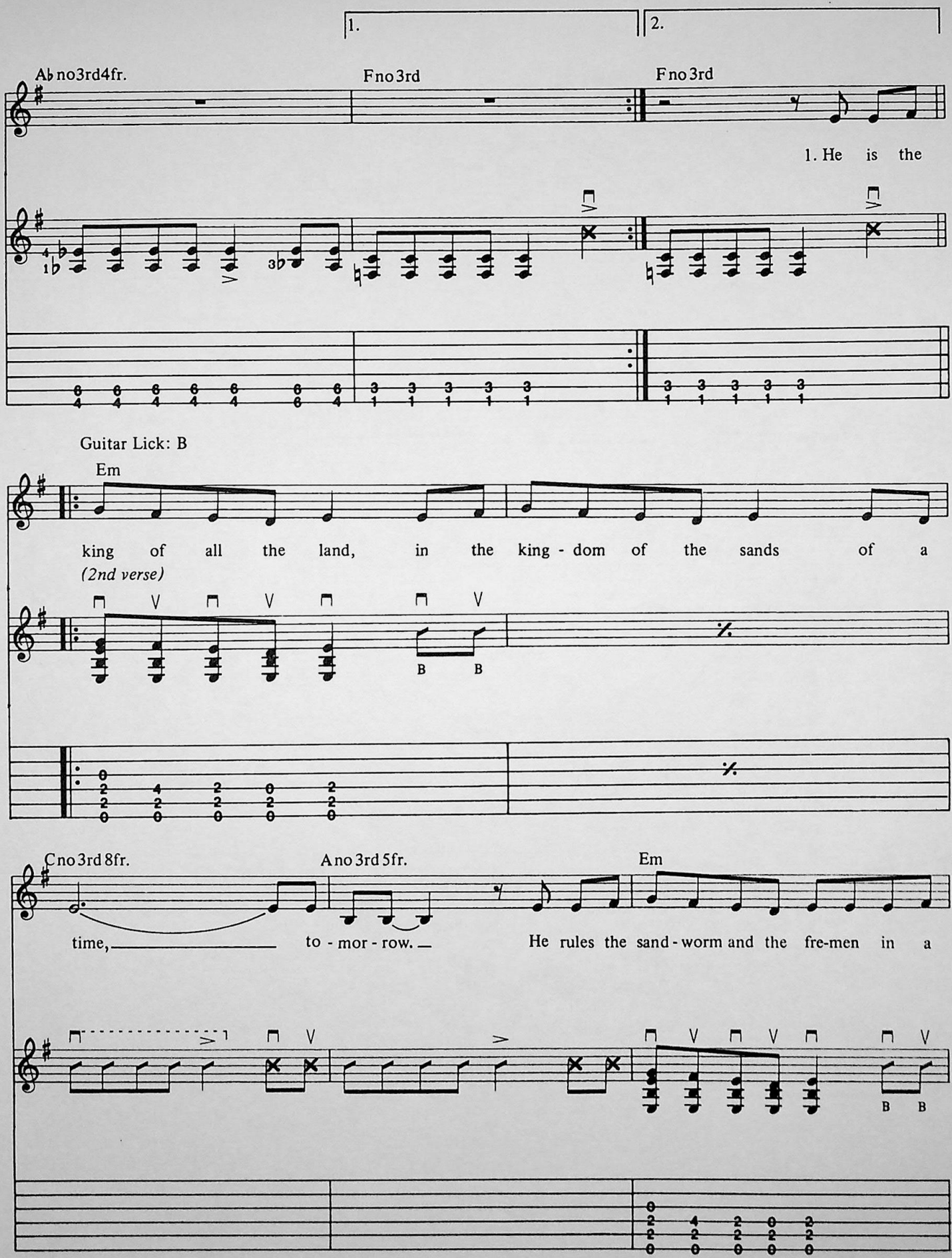
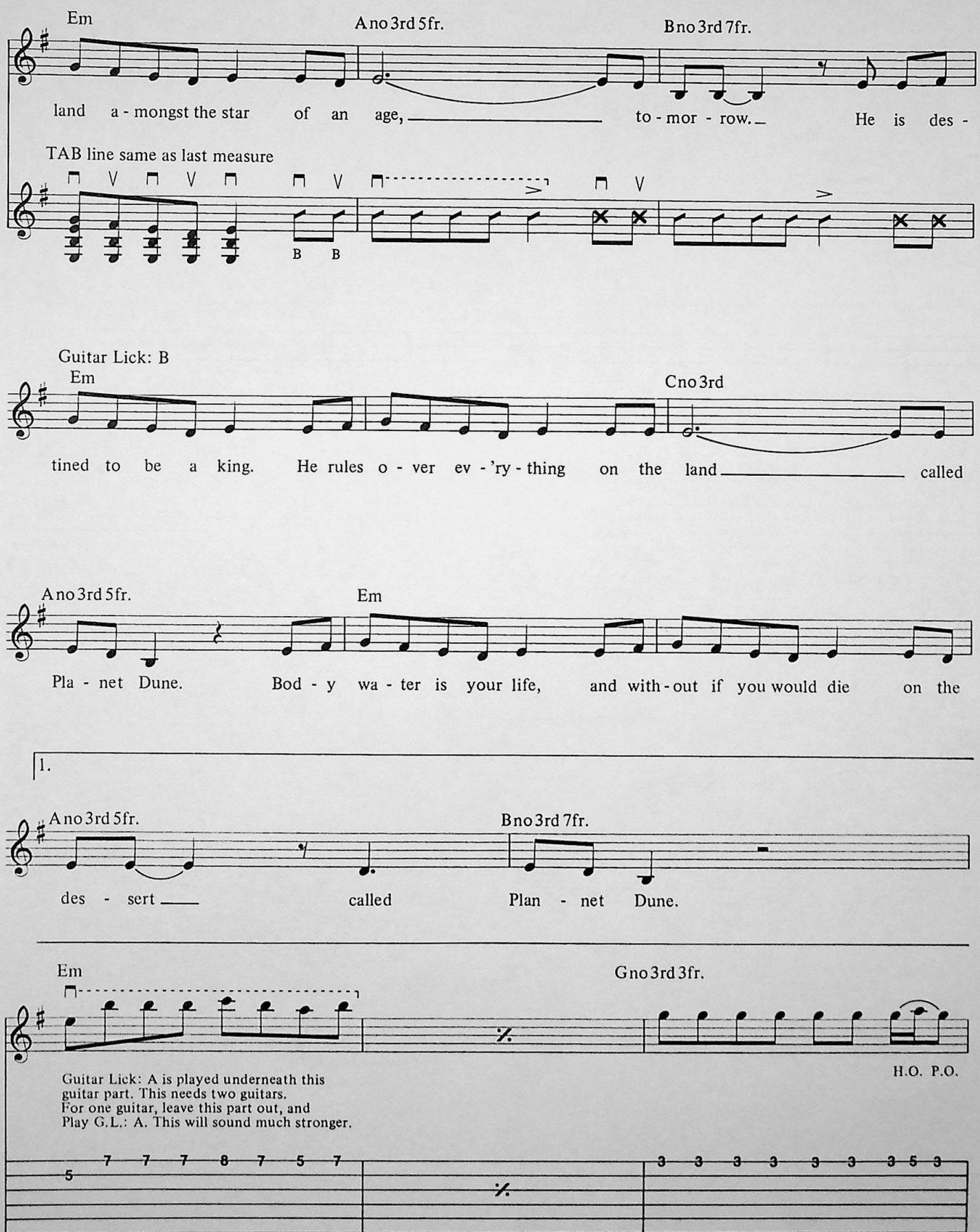

IV pos.
A♭m-14fr.
P.O.

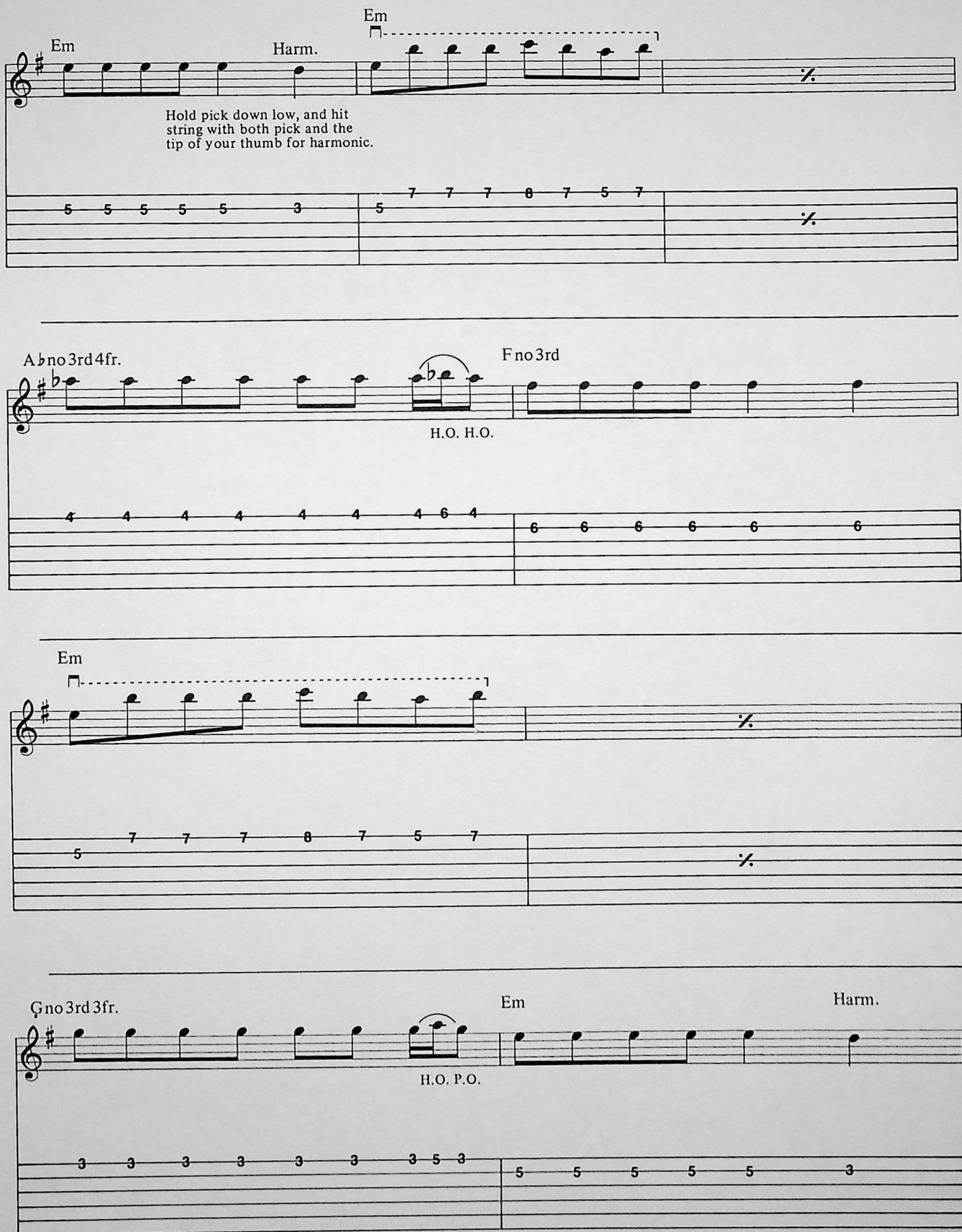

III pos.
To Coda

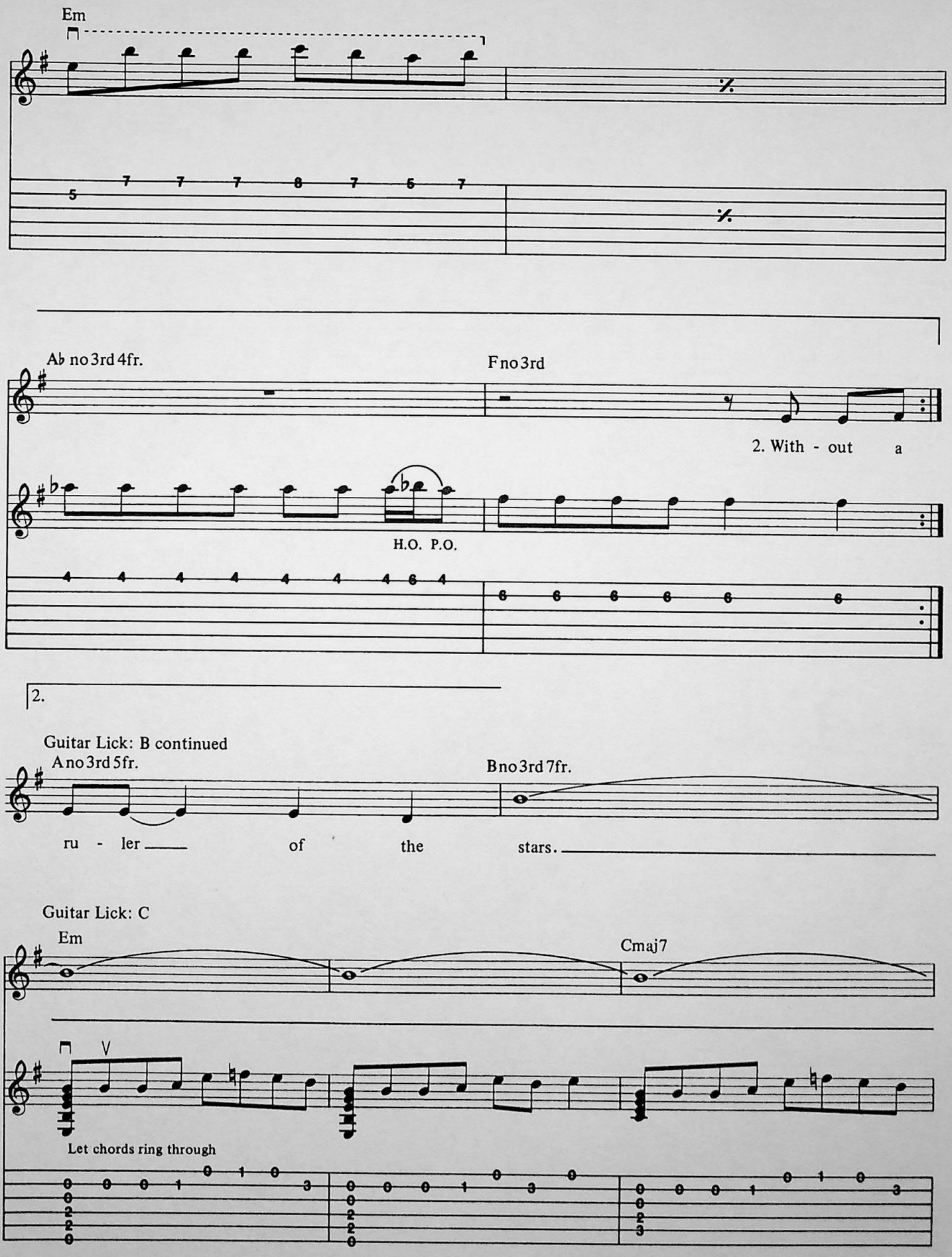

Fast, with a strong beat
Guitar Lick: A
Em
A
Gno3rd3fr.
(Emphasize lowest note)

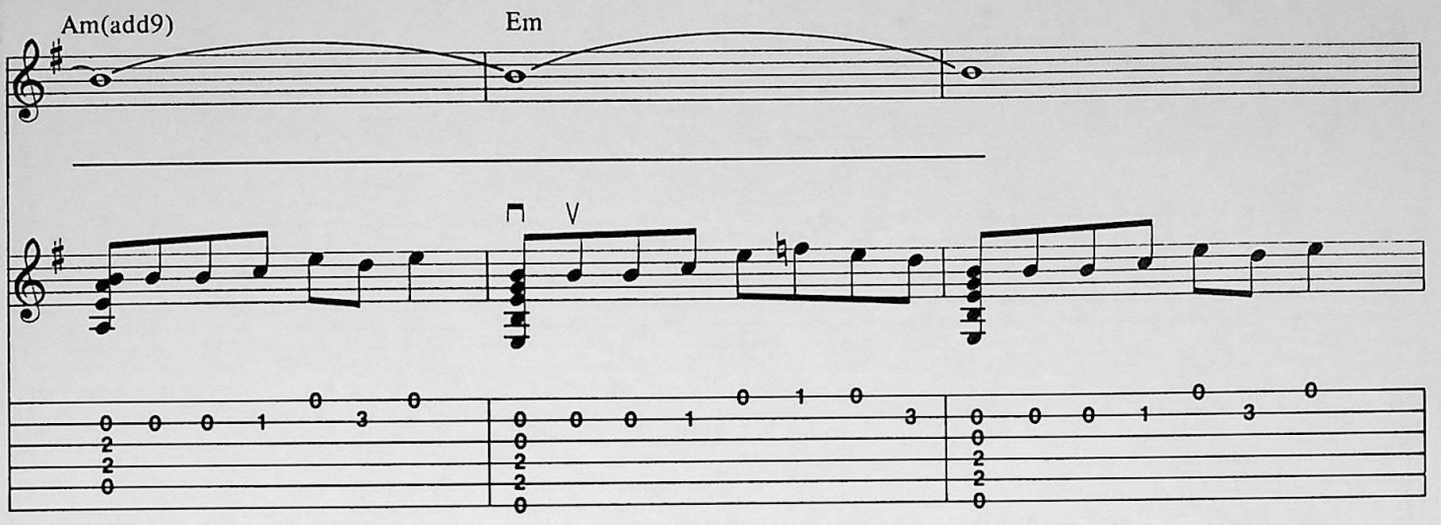

Em
B

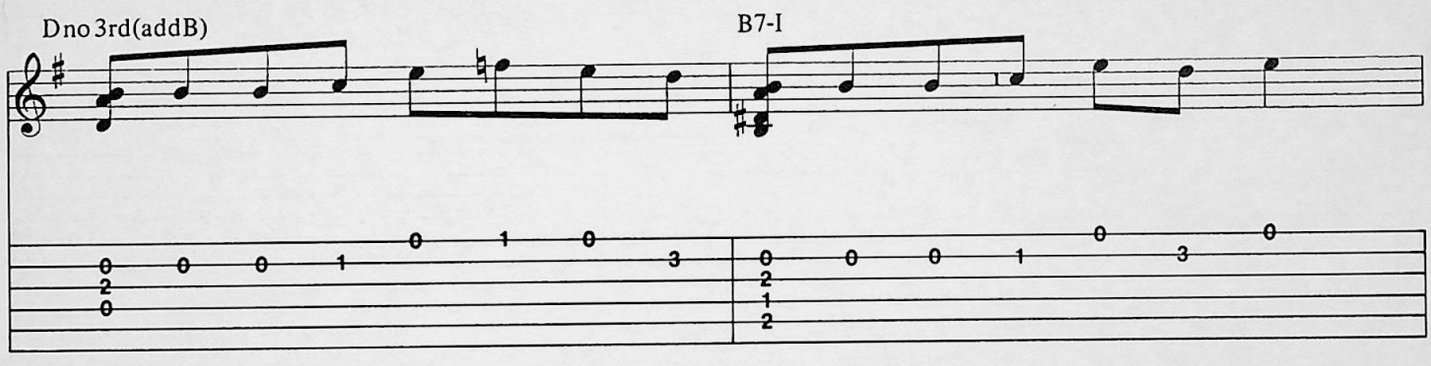

1.
2.
Ab no3rd4fr.
Fno3rd
Fno3rd
1. He is the
Guitar Lick: B
Em
king of all the land, in the king - dom of the sands of a
(2nd verse)
B B
Cno3rd 8fr.
Ano3rd 5fr.
Em
time, to - mor - row. He rules the sand - worm and the fre-men in a
B B

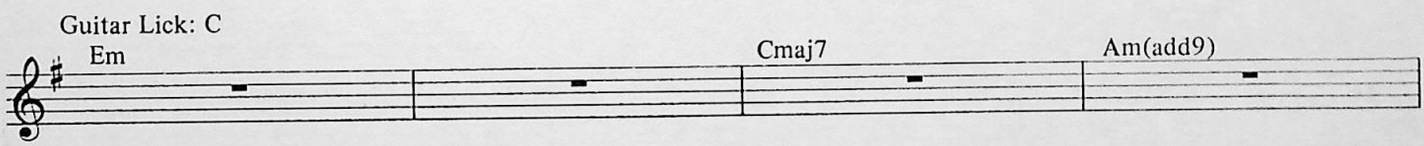

Em
A no 3rd 5fr.
B no 3rd 7fr.
land a - mongst the star of an age, to - mor - row. He is des -
TAB line same as last measure
B B
Guitar Lick: B
Em
C no 3rd
tined to be a king. He rules o - ver ev - 'ry - thing on the land called
A no 3rd 5fr.
Em
Pla - net Dune. Bod - y wa - ter is your life, and with - out if you would die on the
1.
A no 3rd 5fr.
B no 3rd 7fr.
des - sert called Plan - net Dune.
Em
G no 3rd 3fr.
H.O. P.O.
Guitar Lick: A is played underneath this
guitar part. This needs two guitars.
For one guitar, leave this part out, and
Play G.L.: A. This will sound much stronger.
5 7 7 7 8 7 5 7
3 3 3 3 3 3 3 5 3

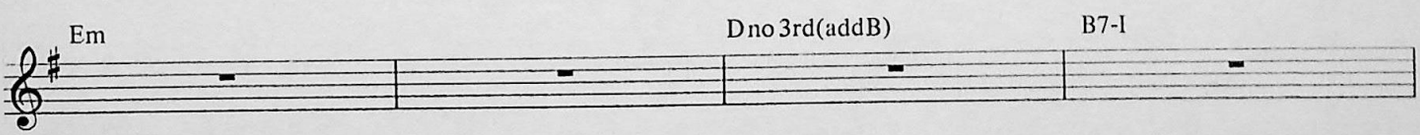

Em
Em
Harm.
Hold pick down low, and hit string with both pick and the tip of your thumb for harmonic.
A♭no 3rd 4fr.
F no 3rd
H.O. H.O.
Em
Ç no 3rd 3fr.
Em
Harm.
H.O. P.O.

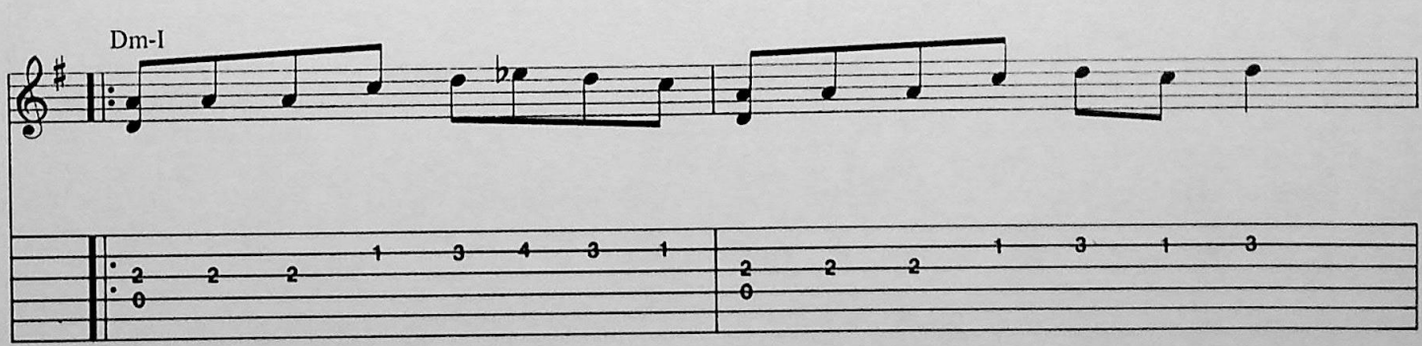

Em
Ab no 3rd 4fr.
Fno 3rd
2. With - out a
H.O. P.O.
2.
Guitar Lick: B continued
Ano 3rd 5fr.
Bno 3rd 7fr.
ru - ler of the stars.
Guitar Lick: C
Em
Cmaj7
Let chords ring through

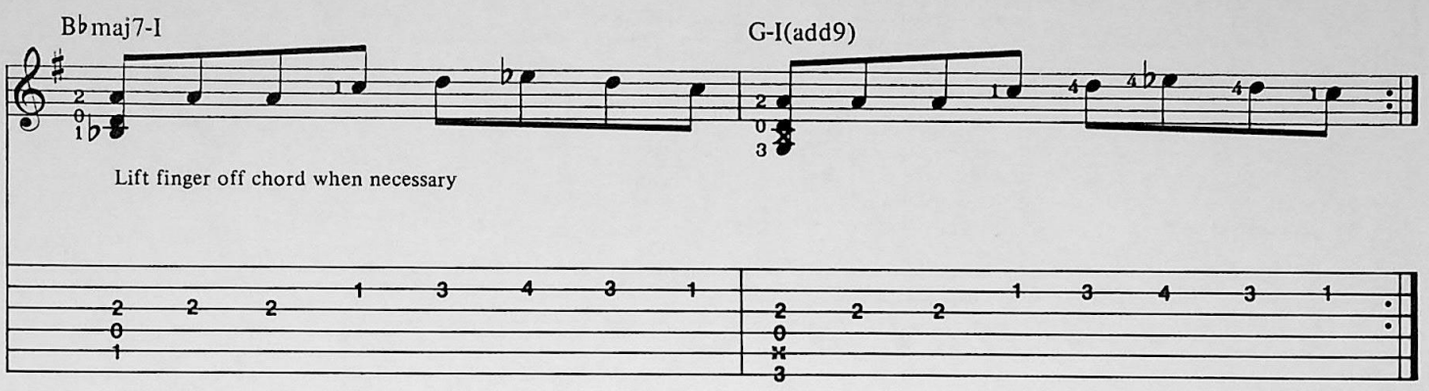

Am(add9)
Em


Dno 3rd(addB)
B7-I


Guitar Lick: C
Em
Cmaj7
Am(add9)

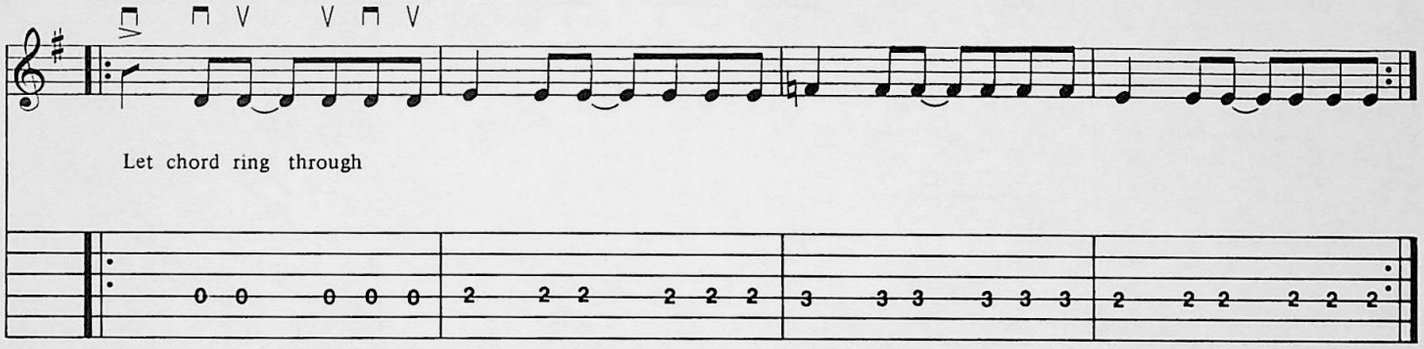

Em
Dno 3rd(addB)
B7-I


Dm-I



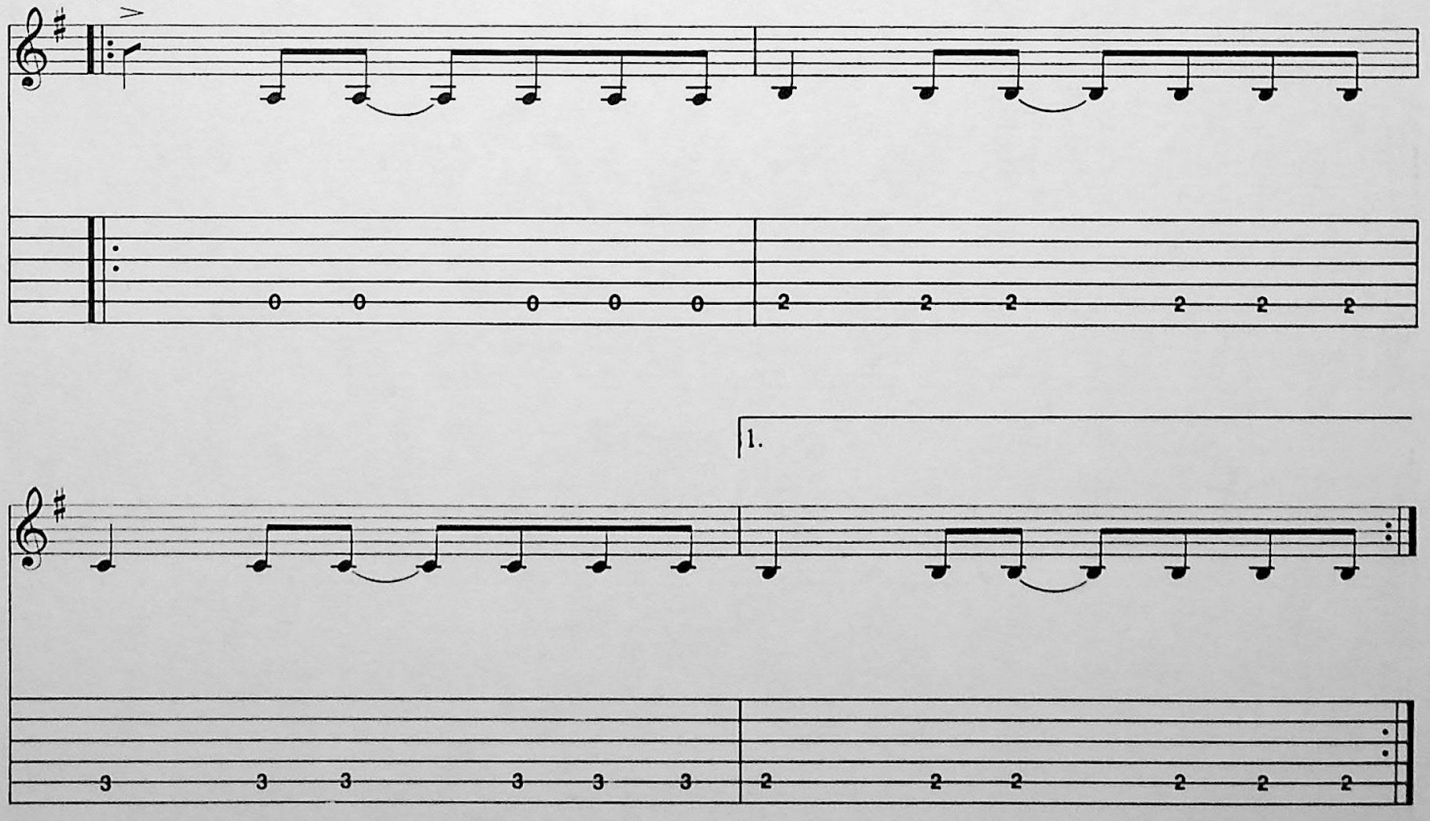
Guitar Lick: D

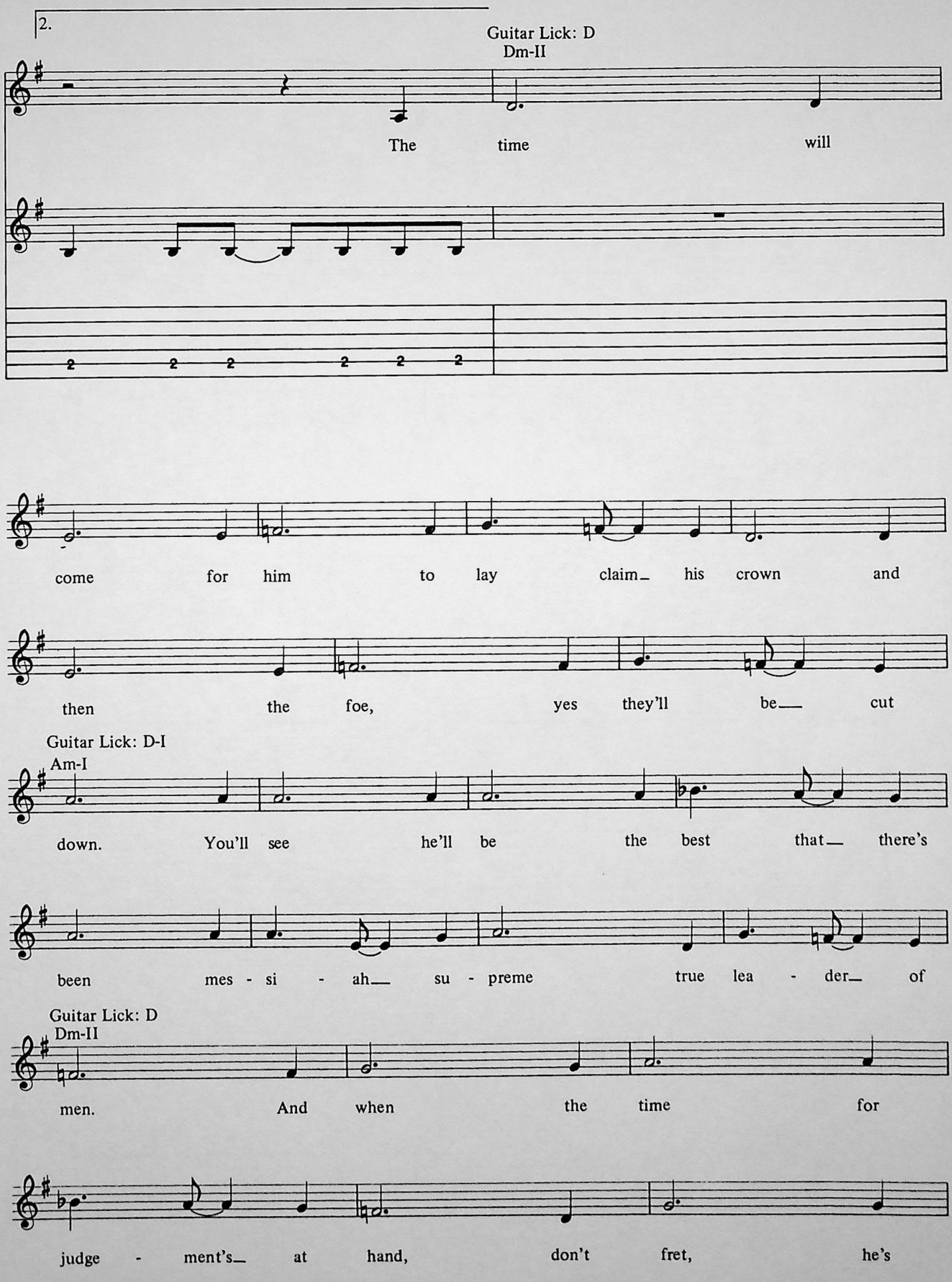
Dm-II

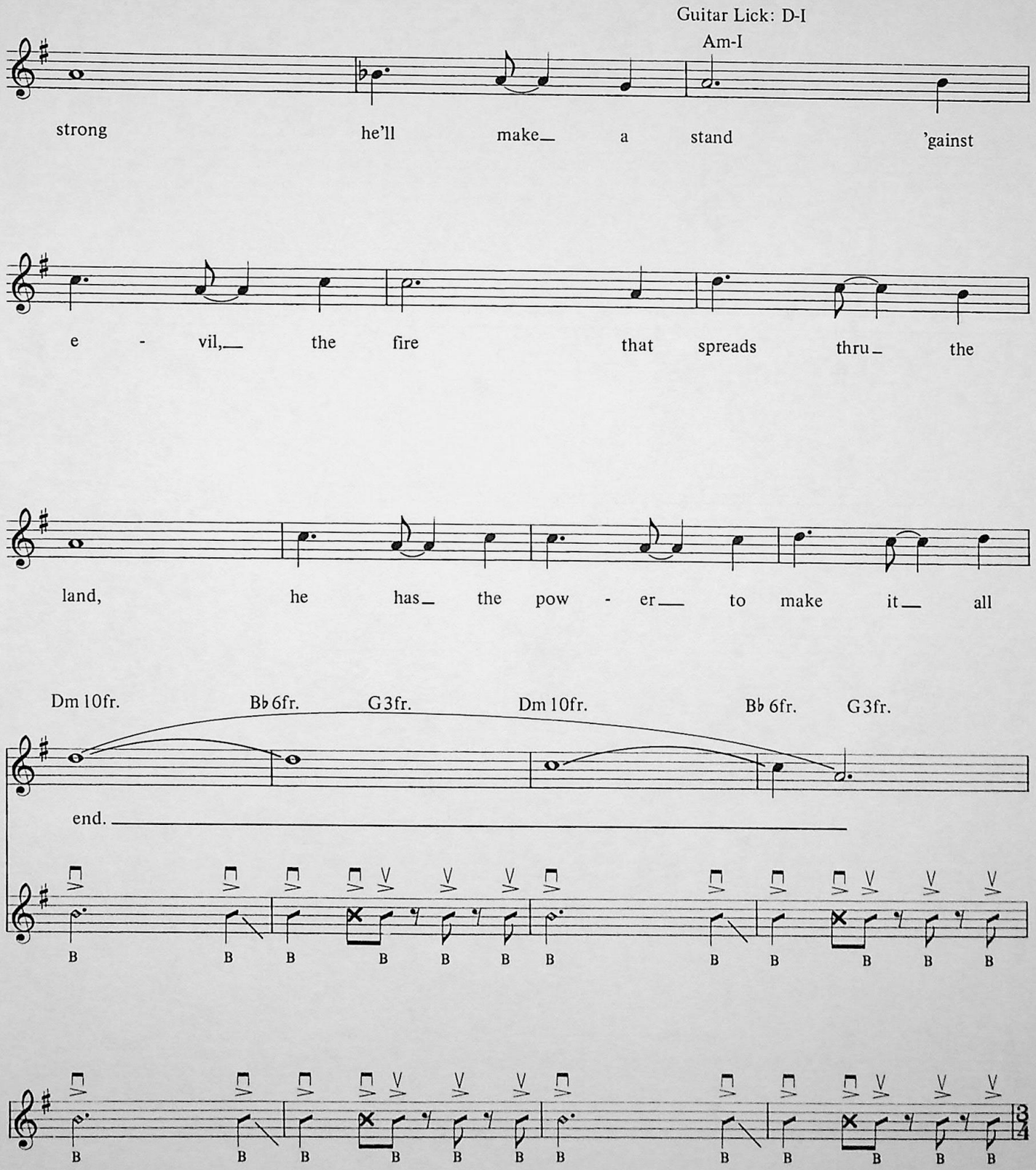


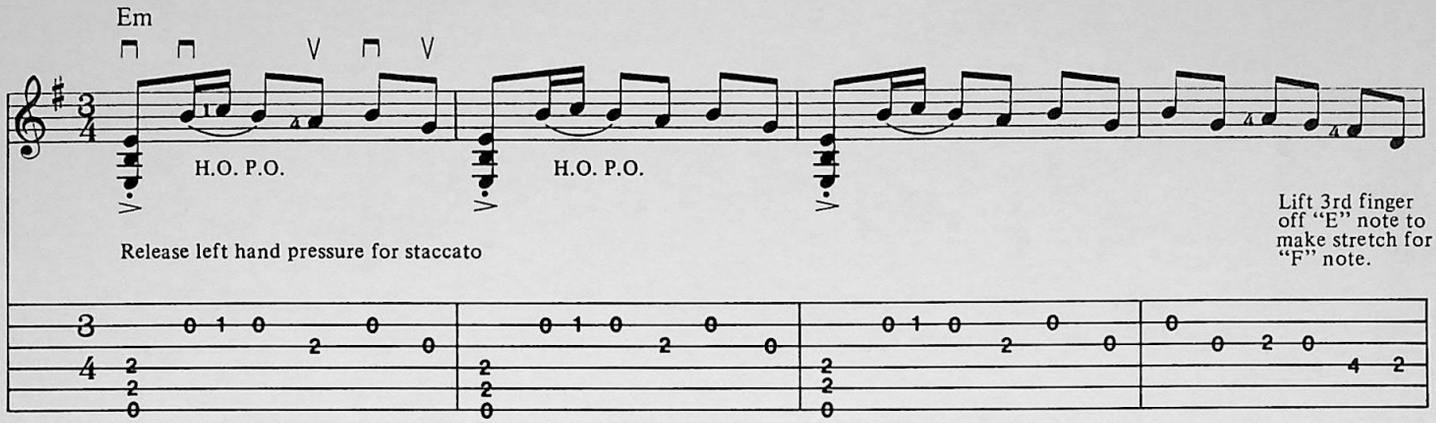
Guitar Lick: D-I

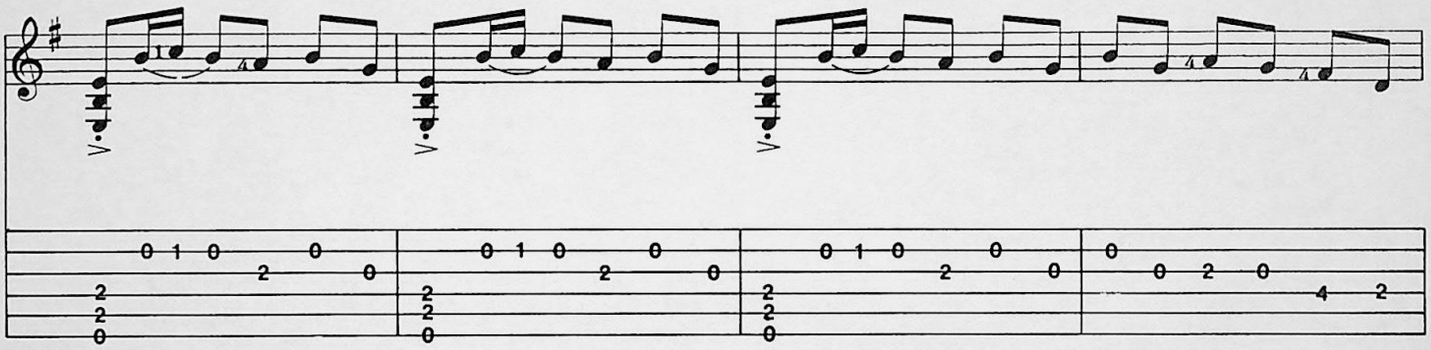
Am-I

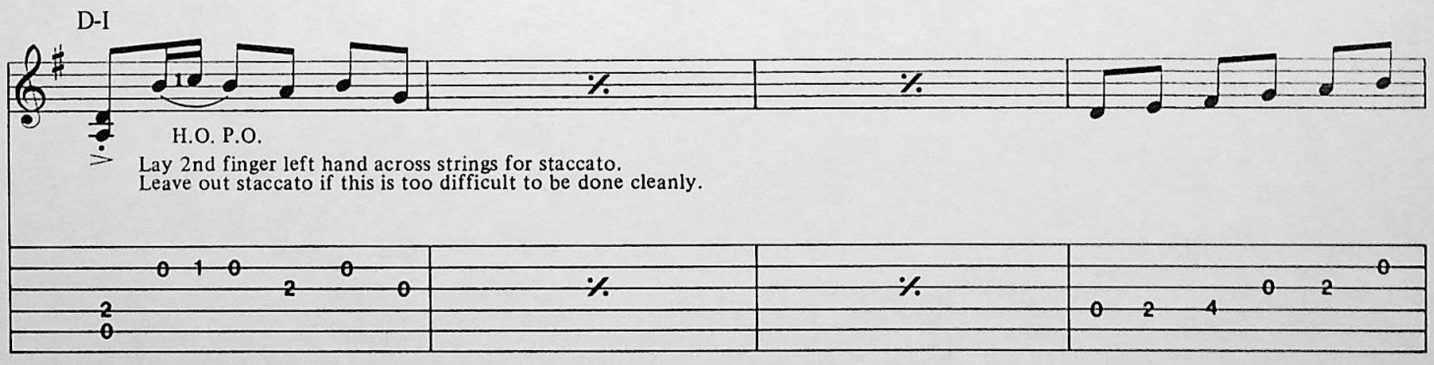


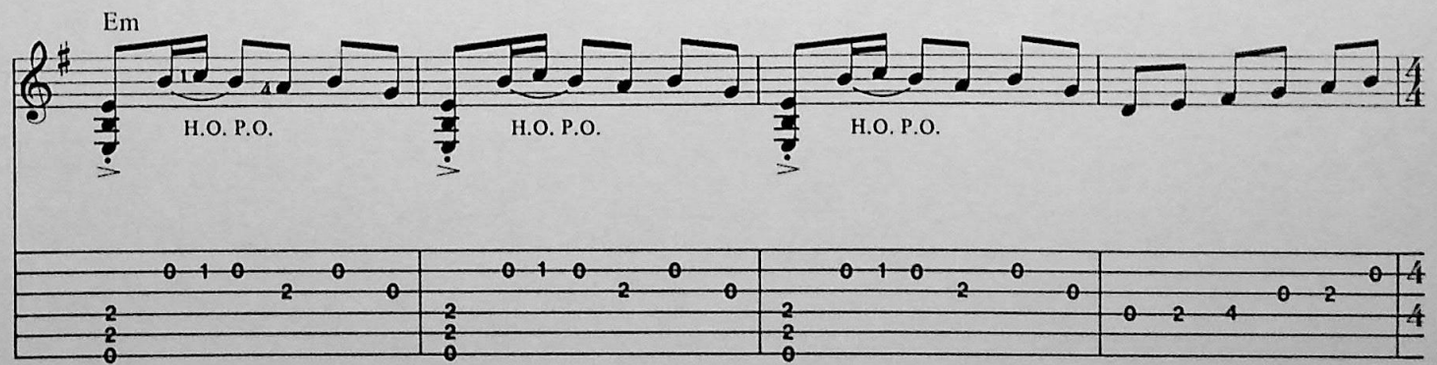

2.
Guitar Lick: D
Dm-II
The time will
come for him to lay claim_ his crown and
then the foe, yes they'll be__ cut
Guitar Lick: D-I
Am-I
down. You'll see he'll be the best that__ there's
been mes - si - ah__ su - preme true lea - der_ of
Guitar Lick: D
Dm-II
men. And when the time for
judge - ment's_ at hand, don't fret, he's

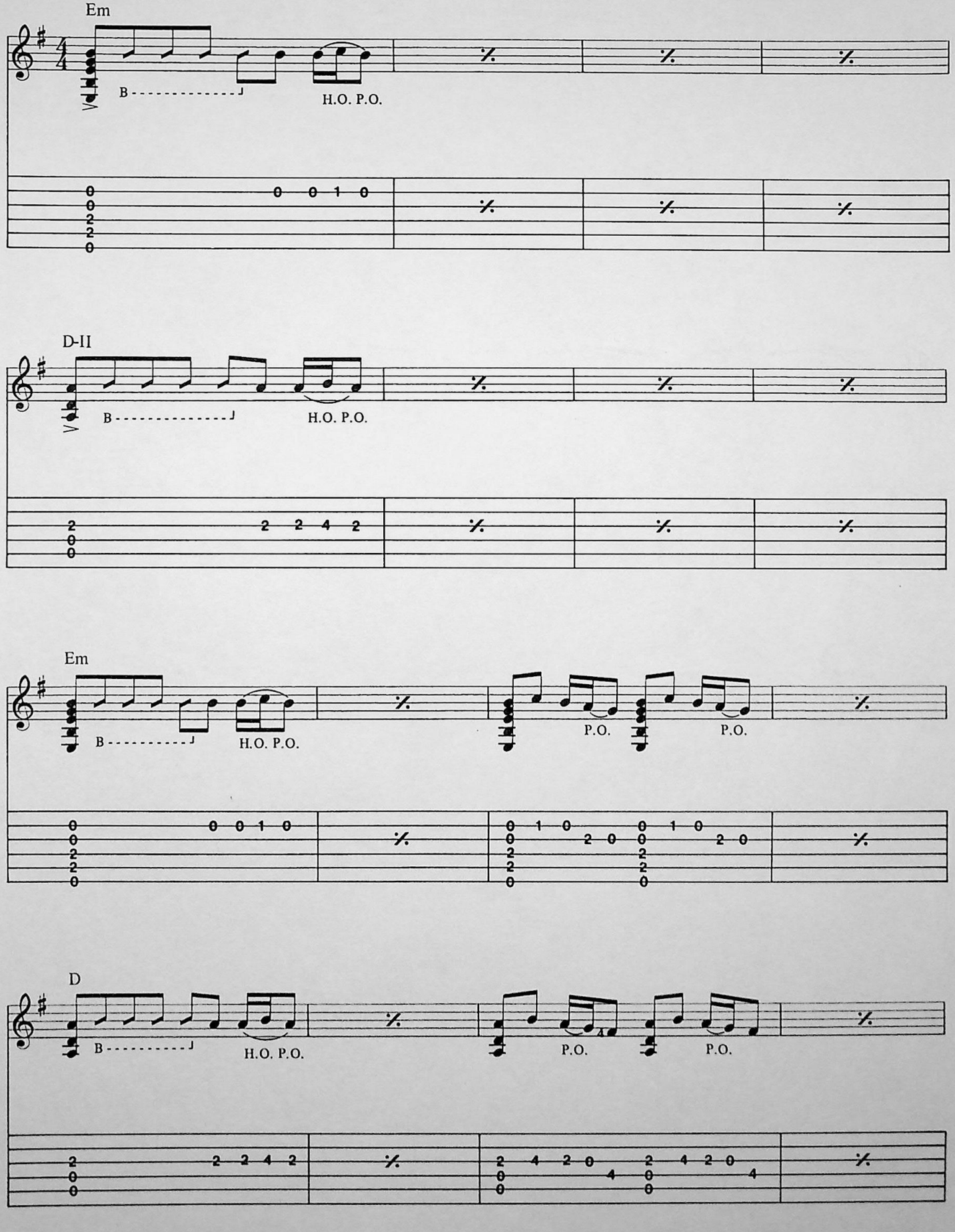

Guitar Lick: D-I
Am-I
strong he'll make_ a stand 'gainst
e - vil,_ the fire that spreads thru_ the
land, he has_ the pow - er_ to make it_ all
Dm 10fr.
B♭ 6fr.
G 3fr.
Dm 10fr.
B♭ 6fr.
G 3fr.
end.

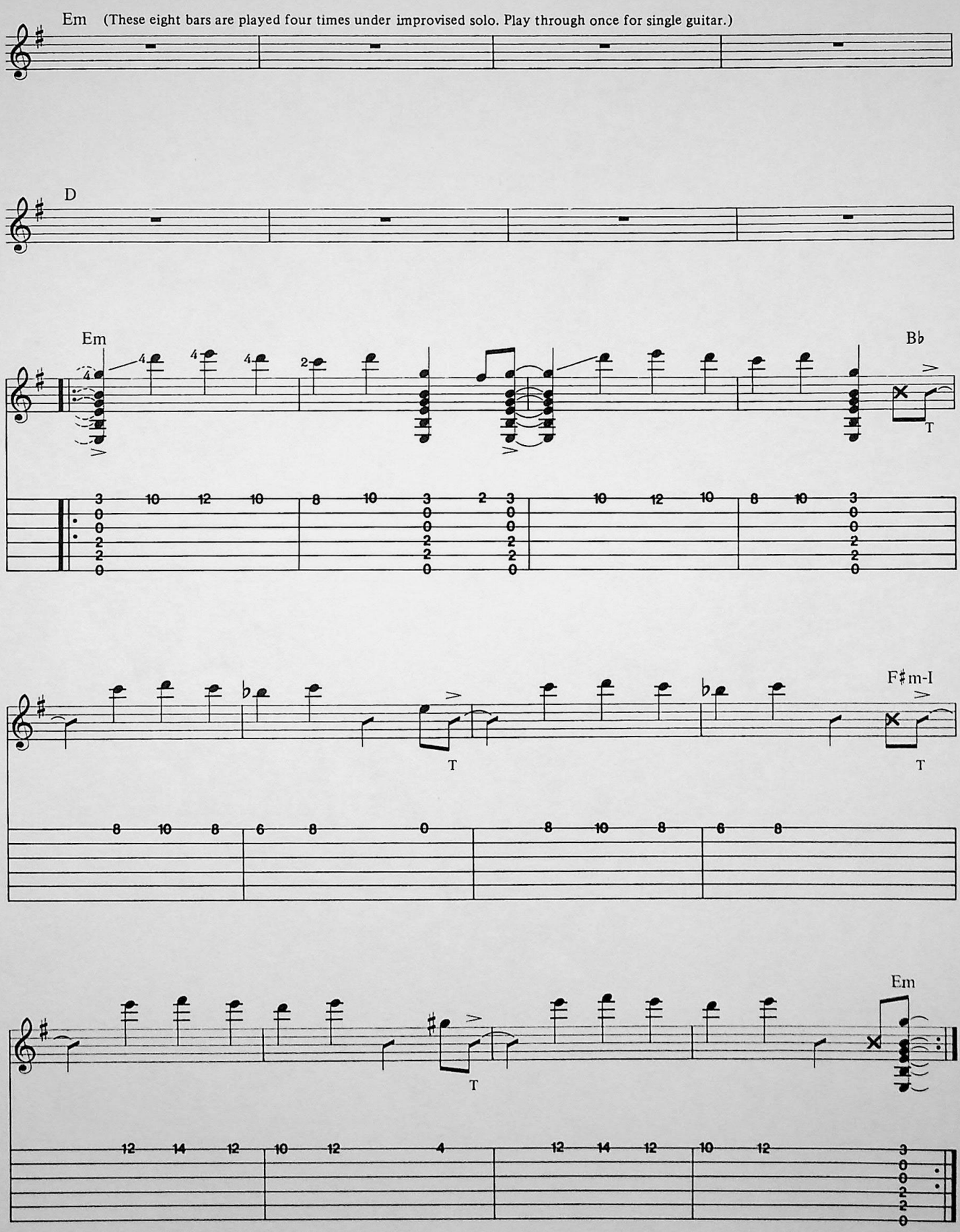

Em
H.O. P.O.
H.O. P.O.
Release left hand pressure for staccato
Lift 3rd finger off "E" note to make stretch for "F" note.

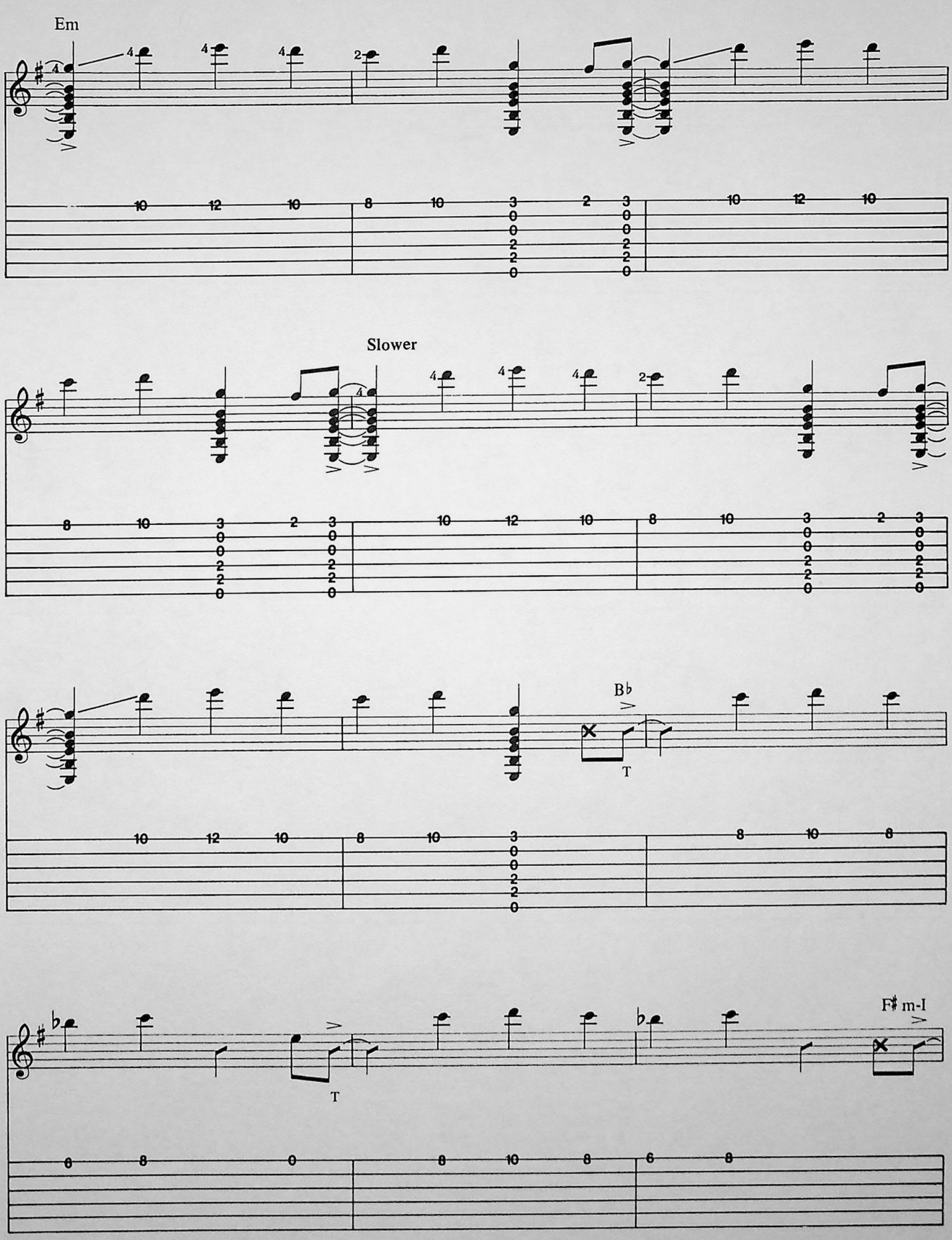


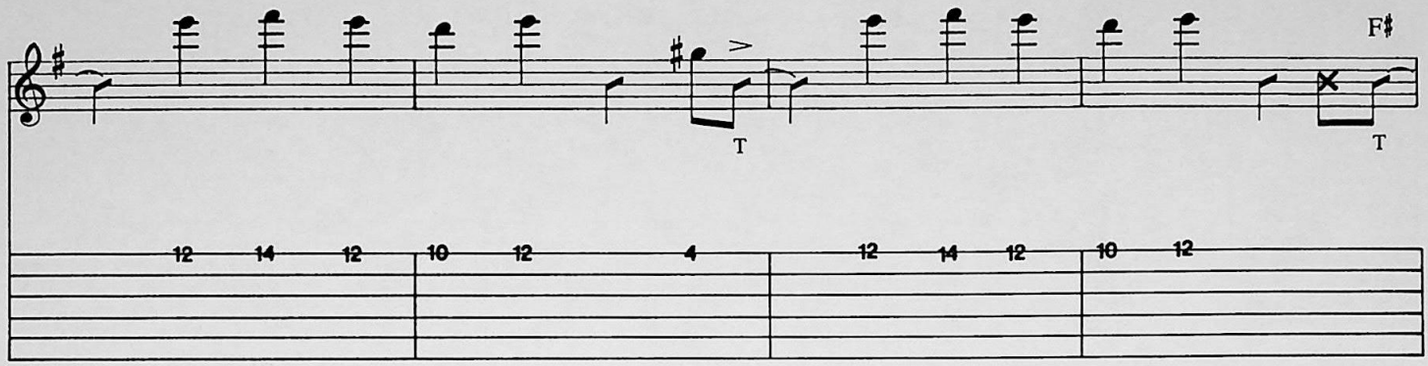

D-I
H.O. P.O.
Lay 2nd finger left hand across strings for staccato.
Leave out staccato if this is too difficult to be done cleanly.

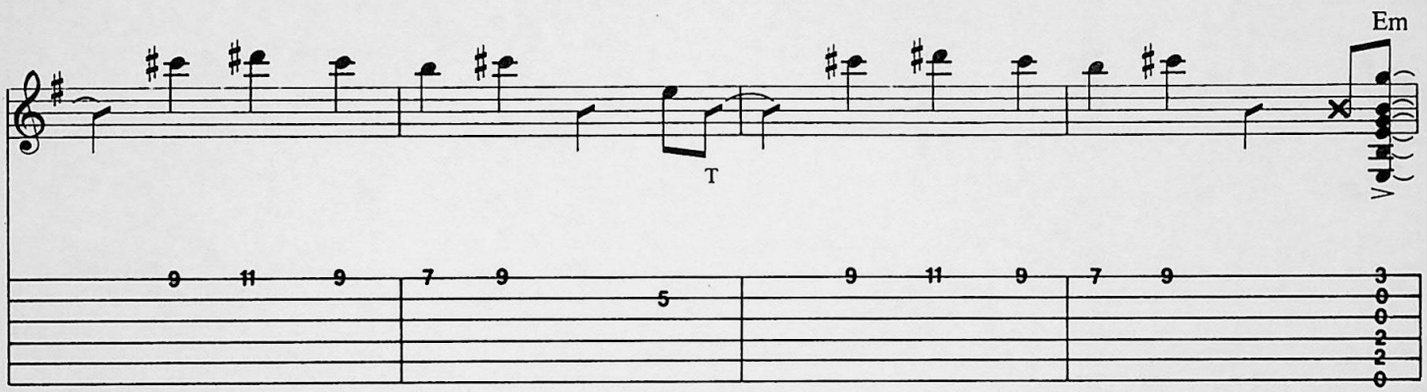

Em
H.O. P.O.
H.O. P.O.
H.O. P.O.

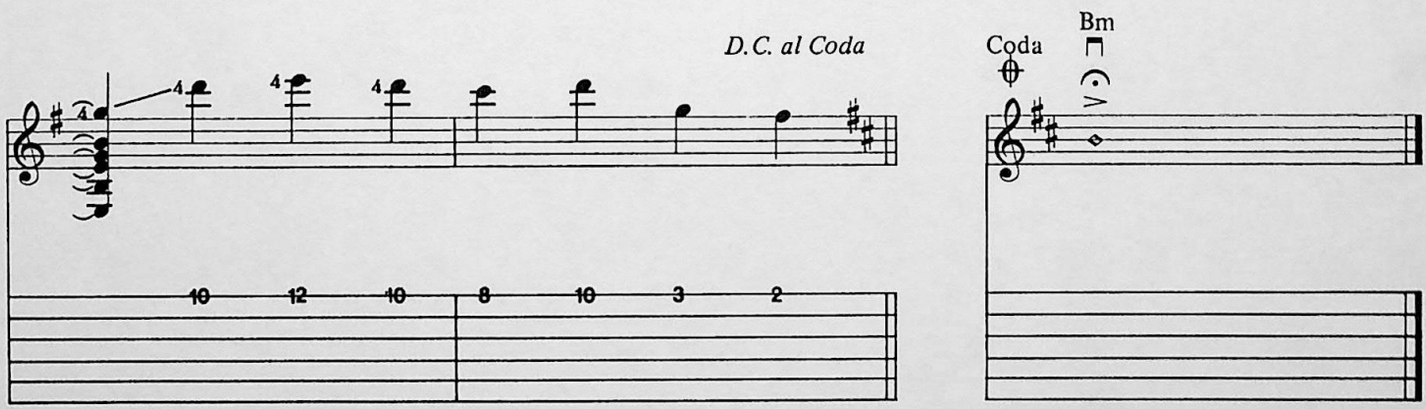

Em
B
H.O. P.O.
D-II
B
H.O. P.O.
Em
B
H.O. P.O.
P.O.
P.O.
D
B
H.O. P.O.
P.O.
P.O.


Em (These eight bars are played four times under improvised solo. Play through once for single guitar.)
D
Em
Bb
T
F♯m-I
T
T
Em


Em
Slower
B♭
T
T
F♯m-I







2. Without a still suit you would fry on
the sands so hot and dry in a world
called Arrakiss.
It is a land that's rich in spice,
the sand riders and the mice' that they
call Muad 'Dib'. He is the Kwizatz Haderach.
He is born of Caladan, and will take
the Gom Jabbar.
He has the power to forsee or to
Look in to the past. He is the...
Ruler of the stars.

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